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IN FOCUS

It is with a deep sense of loss that we go to press with this issue of Shanmukha. The passing away of M.S. Subbulakshmi has constituted a body blow from which Carnatic music will find it very difficult to recover. While this issue contains an obituary, articles on MS have started coming in and we expect that the next issue will contain a number of them. The concluding part of Dr. Srivatsa's article on Ragalakshana is featured in this issue. An interesting interview with the Mrudangam Maestro Umayalpuram Sivaraman finds place in this issue. The concluding article on Music Appreciation by Dr. Geetha Ravikumar is also included in this issue. Seshan's concluding article on the Dance Symposium conducted by the Sabha makes interesting reading. The acute observational and interpretative powers of the Mahaswami of Kanchi are brought out in the final article by S. Athreya.

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RAGALAKSHANA IN KARNATIC MUSIC : RAGAVARGEEKARANA RAGAMANOHARI - Part III

by Dr. V. V. Srivatsa

7. Jayamanohari

An intermediate Bhashanga Raga of the 22nd Melakarta, having marked resemblance with Abhogi and Sri Ranjani, Jayamanohari is considered to be a Raga created by Tyagarajaswami. There is no reference to this Raga in the Sangita Sampradaya Pradarshini. The swara scale is :

Arohana Sa, Ri, Ga, Ma, Dha, Sa
Avarohana Sa, Ni, Dha, Ma, Ga, Ri, Sa

The resemblance with Abhogi is in the ascent and with Sri Ranjani in the descent. The similarity with Sri Ranjani is more pronounced by means of the Nishada. All three compositions in this Raga are by Tyagarajaswami, they being "Nee Bhakti Bhagya", "Sri Ramya Chittalankara" and "Yagnadulu Sukha Manuvariki". Tyagarajaswami appears to have adopted a quasi-heretical attitude in his compositions in this Raga. In "Nee Bhakti" he says that adherence to vedic ritualism results in sorrows:

"Vedokthambow Karmamu
Vethagalgu Gathaagathamow"

Yagnas are complicated ceremonials conducted by esoteric coterie of sacerdotal specialists. A study of "Yagnadulu" reveals that Tyagaraja swami does not condemn ritualism in

toto, but is against their performance without control of the senses. This song, verily, is an echo of a verse in the Mundaka Upanishad.

प्लवा द्यते अद्गुदा यज्ञरुपा
अष्टादशोक्तमवरं येषु कर्म ।
एतच्छ्रेयो येऽमिनन्दति मूढा
जरामृत्युं ते पुनरेवापि यन्ति ॥

I venture an English translation of this verse;

Perishable indeed are the fruits of
these sacrifices
The eighteen, in which, are expressed
inferior work,
The ingnorami who approve them as superior
Go again to old age and thence on the death.

In translating, I have used "Ignoramus", entirely in consonance with the expression "Suganana Daridra Paramparulu" used by Tyagarajaswami in "Yagnadulu Sukha". Sankaracharya makes a succinct distinction between Karmic and intellectual rituals and says that the realisation of the Unconditional Self, Brahman, by the conditioned self, Jiva, is a yagna or sacrifice. Mahadev Desai states that Yogis make sacrifices to Him, for Him and of Him. Jaya Manohari appears to be a medium of musical expression of high philosophical thought.

8. Budhamanohari

This is a modern Raga devoid of reference in antiquated texts. This Raga is a creation of the modern composer, Sri Muthaiah Bhagavathar and is a derivative of the 29th Melakarta Raga, Sankarabharanam. This Raga calls for some effort and skill, both in comprehension and rendition. Perhaps, since this is a Raga that would please the learned men, it was called "Budhamanohari". Please recall the expression "Budhamanohari" used by Tyagarajaswami in "Bhuvanidasa".

Surprisingly, this is a "topless" Raga, since the swaras 'Dha' and 'Ni' are absent in both the Arohana and the Avarohana. The swara scale for this Raga is :

Arohana	Sa, Ri, Ga, Ma, Ga, Pa, $\overline{\text{Sa}}$,
Avarohana	$\overline{\text{Sa}}$, Pa, Ma, Ga, Ri, Sa

This Raga is best appreciated by listening to the composition of Sri Muthaiah Bhagavathar, "Samayamide" and "Kameshabaddha".

9. Ramamanohari

The fifty second Melakarta Raga and the only "Manohari" Raga with the Prati-Madhyama is known as Ramamanohari. The scale in the Asampoorna Melakarta scheme is :

Arohana	Sa, Ri, Ga, Ma, Pa, Dha, Ni, Dha, $\overline{\text{Sa}}$
Avarohana	$\overline{\text{Sa}}$, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

The Shloka for Ramamanohari is :

रामानोहरी पूर्णो सर्वकालेषु गीयते ।

It is a Sampoorana, Sarvaswara Gamaka-Varika Rakti Raga with Ri, Ma, and Ni as the Jiva Swaras. Unless the Prati Madhyama is adequately emphasised, there could be some sonic similarity with Malayamarutam. Rishabha and Nishada are distinctly Kampita swaras. The use of the Pratyahata gamaka amplifies the inherent beauty of this Raga. Madhyama, Panchama for long duration, Shadja, Panchama, Nishada and in rare cases, Madhyama are the Graha Swaras. This is one of the Tristhayi Ragas, which can be sung in three octaves. There are several specialised swara-prayogas in this Raga, which is also a Sarvakalika Raga. Surprisingly, this is not a Moorchana Raga and no melas can be created by Graha Bedha.

Apart from the usual Lakshya Geeta by Venkatamakhim, in Jhampa Tala and the Sanchari in Tripata Tala by Subbarama Dikshitar, we have three compositions by Muthuswami Dikshitar, "Sringara Shaktyayudha", "Smaramyaham" and "Matangi Sri Raja Rajeshwari". "Smaramyaham" is a Navagraha-Kirtana dedicated to Rahu, in which fine expressions like:

कराळ वदनं कठिनं कयार्ण करुणाद्रापाङ्गं

have been used by Dikshitar.

Rationalisation of the Arohana Swaras to Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa, results in Ramapriya, the 52nd Melakarta in the Sampoorana Melakarta

scheme. The difference between Ramapriya and Rama Manohari is minimal and too fine. Tyagarajaswami has accepted this distinction though and has composed "Seetha Manohara" in Rama Manohari and "Sandehamunu Deerpavayya" in Ramapriya. In Ramapriya, we have some noteworthy compositions such as "Parulanu Veda" by Tiruvottiyoor Tyagayyar, "Sami Radu" by Koteeshwara Ayyar and above all, the extremely popular "Korina Vara Mosagu" by Patnam Subbramanya Ayyar.

There are two Janya-Ragas of this Melakarta, they being "Gnaanamoorthi" in which the Nishada is omitted in both the Arohana and Avarohana and Raga "Kankanalankari" in which the Rishabha and Dhaivata are omitted in the ascent, the descent being full scale.

10. Manohari

Manohari, a derivative of the 22nd Melakarta, Kharaharapriya, is also a Raga created by Tyagarajaswami. The swara scale is :

Arohana	Sa, Ri, Ga, Ma, Pa, Dha, $\overline{\text{Sa}}$
Avarohana	$\overline{\text{Sa}}$, Dha, Pa, Ma, Ga, Ri, Sa

The singular composition in this Raga, the song "Paritapamu Gani Yadina", is traditionally believed to be the very last composition of Tyagarajaswami. On the Nirvana day, the Bakula Panchami, Ayyarval is said to have first sung "Shyamasundaranga" in Dhanyashi as re-affirmation of his faith in Rama, his Ishta-Devata and thereafter

sang extempore, "Paramatmudu" in Vagadeeshwari, followed by this song in Manohari. Professor Sambamoorthy points out that Tyagarajaswami saw Rama, in person, twice (Ela Nee Daya and Bhavanuta) and saw Rama in his dream twice (Giripai Nela and Paritapamu). The scene portrayed in this song is that of Rama and Sita alone in a golden boat in the river Sarayu, with Sita recommending Tyagaraja's case for release from mortal sufferings. Rama promises deliverance in ten days' time, which Ayyarval reminds him of in "Paritapamu".

Manohari is the essence of pathos and the pallavi of this song rouses plaintive feelings, nearly drenching listeners in distress. It is a wonder as to how Tyagarajaswami could create such a moving Raga in the last moments of his life. There lies his greatness. Perhaps, this is the reason why "Paritapamu" is the first and last composition in Manohari.

ANALYSIS OF MANOHARI RAGAS

Let us briefly, apply the Ragavargeekarana norms to these Manohari Ragas and examine the results:

- The majority are Bhashanga Ragas, only two Melakartas and two upanga Ragas are there in ten Manohari Ragas.
- Suddha Madhyama dominates - Prati-Madhyama is used only in Ramamanohari.
- We have two Sampoorana

Melakartas, one Sampoorna Bhashanga Raga, the remaining being Varja Ragas.

- d) Three Manohari Ragas have 'Vakra' or regressive swara characteristics. Most Ragas are Krama Ragas.
- e) Apart from the two Melakarta Manohari Ragas, the remaining Ragas present a chequered pattern:

Raga	Arohana - Avarohana
Kamalamanohari	Audava - Shadava
Madhavamanohari	Sampoorna - Shadava
Isamanohari	Sampoorna - Sampoorna
Saraswatimanohari	Shadava - Sampoorna
Jayamanohari	Audava - Shadava
Budhamanohari	Audava - Audava
Devamanohari	Shadava - Shadava
Manohari	Shadava - Shadava

that the Melakarta range from 22nd Raga to the 29th Raga predominates.

- g) Chaturshruti Rishabha is present in all Manohari Ragas excepting Ramanohari (Suddha Rishabha) and Kamalamanohari (Rishabha Varja). The Ragas are fairly equally divided between Antara Gandhara and Sadharana Gandhara, the score being five and four respectively. Devamanohari does not have Gandhara prayoga.
- Eight of the Manohari Ragas have Chaturshruti Dhaivata, the exceptions being Budhamanohari (Varja) and Kamalamanohari (Suddha Dhaivata).
- Isamanohari has both Nishadas and Budhamanohari none. The other eight Ragas are equally divided between Kaishiki and Kakali Nishada.
- This is a striking feature. The use of Chaturshruti Rishabha and Chaturshruti Dhaivata appear to play a role, appear to be a common link in these Manohari Ragas.
- h) All are Sarvakalika Ragas, when viewed in a broad perspective
- i) Many Manohari Ragas have Shravana Samya (similar-sounding) Ragas with subtle differences. I furnish the Shravana Samya Ragas in brackets:
- Devamanohari (Durbar), Kamalamanohari (Jaganmohini) Gouri-manohari (Kiravani), Isamanohari (Umabharanam), Saraswati-manohari (Malavi) and Manohari

- f) Four Manohari Ragas, belong to the 22nd Melakarta, one the 23rd Melakarta, one is an upanga of the 27th Melakarta, one belongs to the 28th Melakarta group, two to the 29th Melakarta and the only Prati Madhyama Manohari Raga is the 52nd Melakarta Raga. We can notice

(Suddha Bangala).

Inference

The Manohari Ragas are Sarvakalika Bhashanga - dominated Ragas with predominance of Chaturshruti Rishabha and Chaturshruti Dhaivata. Madhyama is strong in some Manohari Ragas. These were Ragas, in which Ranjakatva or grace came mainly from Ri, Ma and Dha. These Ragas do leave impressions on our minds but lack the grandeur of Vishada Ragas like Todi or Kalyani or Sankarabharanam. From the Alapana point of view, the Manohari Ragas have limitations. Similarity is not merely in name; there are similarities in the swara-structure as well. Perhaps, the Manohari Ragas were semi-classical Ragas, light on the ears. They are worthy of the suffix 'Manohari'.

The nominative dedications, by name, to various Deities, does not show any clear pattern though there is some relevance. I pointed out the astrological link in Gourimanohari, Devamanohari, close to Darbar, could signify the congregation of celestial powers and is perhaps, the inspiration for the question posed by Tyagarajaswami in "Evarikai Avataram". Muthuswami Dikshitar very aptly dedicated the song in Madhavamanohari to Lakshmi, the beloved of Madhava. In the sequence of presentation, I adopted the pattern of starting with a Sarva Deva Namaskara Raga Devamanohari and ended with simple Manohari, a Raga rendered by Ayyarval just prior to his Nirvana. The

intermediate order follows Kamala - Gouri - Isa etc., which has a musical and musicological significance. Please recall "Kamala Gouri Vageeshwari - Garudadhwa - Shiva", the order of obeisance adopted by Tyagarajaswami in his song "Vidulaku Mrokkeda". Perhaps, this aspect warrants deeper research.

Apart from these ten Manohari Ragas presented, there are two more Ragas, Amba Manohari and Lalita Manohari. Nothing is known, even about the swara-structure, of Amba Manohari and it is merely but regrettably, a name only. Lalita Manohari is a derivative of the 22nd Melakarta, with Rishabha Varja in Arohana and Dhaivata Varja in the Avarohana. I have not come across compositions or textual references, in and of this Raga. Hence, their exclusion.

Epilogue

It is fashion nowadays, in certain circles, to decry Karnatic Music in toto. The evolution of Karnatic Music was systematic and not accidental. Musicologists classify this evolution into four periods:

- Primary and Formative Period - ca 2000 B. C. to 500 A. D.
- Expository and Expansive Period - ca 501 A.D. to 1300 A.D.
- Reconciliatory and Revaluative Period - ca 1301 A. D. to 1750 A. D.

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INTERVIEW WITH UMayALPURAM SIVARAMAN by P.N. Krishnamoorthy, Hon. Editor 'Shanmukha'

The Editor had an extremely interesting two hour plus discussion with the Mridangam Maestro Umayalpuram Sivaraman (US). The ace mridangist referred to many interesting incidents in his association with music and musicians. Some excerpts from this discussion are provided below :

"The present cutcheri format began to evolve at the time of the two great stalwarts Mahavaidyanatha Iyer and Patnam Subramanya Iyer. Mahavaidyanatha Iyer invariably commenced his concert with the now famous composition of Muthuswamy Dikshitar – 'Vatapi Ganapatim'. Further, during concerts which would invariably start at about 4pm, the musician would take a break for religious observances at the time of sunset. I have personally been a witness to such an incident in which Chembai Vaidyanatha Bhagavathar interrupted his cutchery in which I was providing accompaniment. The absence of the musician from the stage was accepted by the audience with respect and regard. A similar incident has been reported in respect of Mahavaidyanatha Iyer when some very distinguished persons were part of the audience.

In those days the Pallavi was the main item in a music recital. After singing a few krithis, the musician would take up a major Ragam such as Thodi,

Kambhoji, Sankarabharanam, Bhairavi or Kalyani which would be the subject of detailed and extensive treatment. The term used for this process was 'alaphi'. Such a presentation consisted of three stages. The first stage was the presentation of an outline of the raga which included brigas and jarus and covered all the sthayis. The second stage was an elaboration from the Mandara sthayi to the Madhya sthayi and the third from the Madhya sthayi to the Thara sthayi. The pallavi exposition used to be elaborate and included neraval, anulomam and prathilomam". In answer to a question as to why prathilomam was not being done these days, Umayalpuram's humorous answer was that prathilomam had to be done only when anulomam is done, thereby indicating that many of today's musicians do not indulge in elaborate pallavi singing.

He went on to say that in the earlier days, the main raga taken up by the musician in a marriage concert would also be taken by the nadaswaram player during the marriage procession. The main raga for a concert was the raga chosen for ragam – thanam – pallavi (R.T.P). Many concerts in those days lasted about 5 hours. On one occasion he said, "I played for a Mali concert which lasted more than 7 hours, when an audience of nearly 4000 people were present. Even today in Kerala, concerts

last for about 4 to 4½ hours. In earlier days, marriages were four day affairs in which there would be a 'Sadir kacheri', on the first day, a Harikatha Kalakshepam on the second day, a vocal concert on the third day and an instrumental concert on the fourth day. In fact in those days a marriage concert by Palladam Sanjeevi Rao was considered a lucky omen for the success in the married life of the couple". As for RTPs, US said that in recent times they had lasted for more than one hour. In the earlier days an RTP used to last for nearly 2 hours. After an elaborate raga alapana, followed by the pallavi rendering, the mridangist and ghatam player would go through their paces in an elaborate manner notwithstanding the fact that they would have already played an elaborate thani avarthanam earlier on in the concert. In those days only two or three krithis would be rendered in the whole recital followed by RTP. Thus the RTP assumed pride of place in such recitals. In course of time, a stage was reached when listeners were interested in listening to more krithis, and it was the late Ariyakudi Ramanuja Iyengar who evolved the cutcheri format of the present day. Opening with a varnam he would follow it with a number of krithis. US went on to say that in the earlier days, the vidwans had the capacity to handle a 'full bench' of sidemen on the stage – i.e. mridangam, ghatam, kanjira, morsing, konnakkol etc.

US then referred to the remarks made by his Guru Palghat Mani Iyer who

said that, in the earlier days the concept of allowing a thaniavarthanam for the percussionists in a concert was not in vogue. All that happened was that when the percussionist derived sufficient enthusiasm, during any stage in the concert, he would indulge in a thaniavartanam. Mani Iyer further went on to say that the famous Mridanga Vidwan, Azhaganambia Pillai used to play as many as six thaniavartanams in a single concert. The quality of a concert is heightened by the rapport that develops between the various participants, both when the accompanist plays a thaniavartanam and also when on occasion, he does not play. US referred to an incident in which in a Semmangudi concert, he refused to play a thaniavartanam as he was thoroughly enjoying the rendering and was publicly commended by Semmangudi for the extent of the percussionist's gnanam. This commendation was enthusiastically applauded by the audience. It is interesting to note that US was often advised by his father that he must be the prime rasika of any artist for whom he provided accompaniment. US then referred to the great violin vidwan, Thiruvallangadu Sunderesa Iyer who said to Ramnad Krishnan 'Your Begada was so touching that I do not have the heart to play by myself; pray continue'. Umayalpuram said that when there is complete cohesion both musical and mental on the stage, the result is an outstanding performance. When Sundaresa Iyer used to visit Madurai

Mani Iyer at his home, Mani Iyer would request him to play a Shankarabaranam or a Thodi as he found such an experience immensely pleasurable. No wonder the violin vidwan used to be known as 'Suswaram Sundaresa Iyer'. Ariyakkudi Ramanuja Iyengar would say that Sundaresa Iyer used to follow his (Ariyakkudi's) vocal music like a shadow. The great Musiri used to tell his students that when they had any doubts about any raga they should consult Sundaresa Iyer as he was an acknowledged authority. This great violin vidwan would warn the musicians about the danger involved in the employment of certain sangathis, jarus etc which could result in a deviation from the raga that was being presented. US again said that he wished to emphasise the importance of the complete understanding between the various performers on the stage which would invariably result in an excellent performance. He further cited the example of Ariyakkudi whose performances were invariably tailored to the expectations of the audience and who would monitor the reactions of the audience throughout performances.

US went on to say that in the earlier days the thaniavartanam was invariably the choice of the mridangist. There could be performances in which there would be no thaniavartanam at all, or there would be many thani's in a single cutchery. This was told to him by his Guru, the great Palghat Mani Iyer. There was a cutchery by Chembai in a marriage in Rajamanickam Pillai's house in which

Mani Iyer was on the mridangam and Dakshinamoorthy Pillai on the kanjira. Pillaival was so much carried away by the music that a number of thani's was played both after the varnam and after one or two other uruppadis. Thereafter there was neraval in 'Manasuna Neeke' in the krithi 'Raghuvara' in Pantuvarali, after which followed one more thaniavartanam. US nostalgically referred to an unforgettable incident in which Chembai asked him to play five thanis in a cutchery and told the audience that he wanted them to appreciate the artistry of young Sivaraman.

US further recalled that in those days Ariyakkudi used to give the first thani about one hour after the cutchery commenced; there would be a second thaniavartanam after the pallavi. Thus all leading musicians would provide for two thaniavartanams in a cutchery. Sometimes there used to be even three thanis and on occasion even more. In those days, the synergistic interactions between the main artist and the accompanists, were aimed at heightening the emotional and intellectual level of the cutchery.

Once when US asked Ariyakkudi why he was not singing all the devarnamas he was familiar with, on the stage, Ariyakkudi's answer was that he would not sing all that he knew on the stage as he had to take the interests of the accompanists into account so that they would fully enjoy providing accompaniment for the main artist – such

was the level of empathy between artists in those days. Ariyakkudi went on to state that although he knew a large numbers of Devarnama's he would sing only those he had perfected through rigorous practice. Such was the humility of many great artists of those days. US went on to say that he was recounting such experiences not because such attitudes did not exist these days but because he felt that when a number of people read these incidents at least some of them would develop the right attitude towards both performing and listening to concerts. Umayalpuram went on to say that when Palladam Sanjevi Rao the famous flautist was accompanied in concerts by the harmonist Subramania Deekshithar, Rao would encourage Deekshithar to perform extensively. Such was the harmonious binding between artists. US opined at this juncture that the days of such broad minded maestros was coming to an end. He recalled the advice of Palghat Mani Iyer who told him a few decades ago, that with the commercialization that was entering the music world the introduction of a certain amount of unnecessary undesirables had become necessary. However, he said, the artist should be fully conscious of the undesirables (anaavashyams) he was introducing, so that the situation did not get entirely out of hand.

Umayalpuram then went on to speak about the wizardry of Thiruvaduthurai Rajaratnam Pillai's Nadaswaram. After listening to a

wonderful five hour exposition of Mohanam by Rajaratnam Pillai an old time rasika had told Umayalpuram's father that he had heard Rajaratnam's uncle the legendary Thirumarugal Natesan and that Rajaratnam's play was a mere fallout from his uncle's nadaswaram playing. One can imagine how great an artist Natesan must have been. Talking about Nadaswarams, he said that there were two types - thimiri and bari. The thimiri nadaswaram had a pitch of 4½ kattais and in those days, sruti was maintained by the continuous blowing of a background nadaswaram of 4½ kattais, called the othu. In those days even male vocalists used to perform to this othu in 4½ kattais. For example, Chembai and others used to sing at this shruthi.

US emphasized the importance of the artists presenting a pleasant countenance on the stage. He referred to Ariyakkudi who once performed with a high fever on the stage and adjusted his performance according to his physical condition then. US referred fondly to an occasion when he was himself running high temperature during a catchery while he was accompanying Semmangudi. Semmangudi elevated his spirits considerably by expressing concern over his state of health and encouraging him to play mildly on that occasion. He further referred to the high status enjoyed by Sangitha Vidwans amongst religious heads and saints as musicians were considered to be 'Nadopasakas'. US referred to an

occasion when Semmangudi sang Kamboji on a train ride with Umayalpuram for full 4 hours. He wondered at the boundless imagination of Semmangudi. He further referred to Rajaratnam Pillai who had said that a ragam could be deliniated either for a few minutes or for a few hours. Such is the greatness of Carnatic Music. He went on to say, that he had set up an organization called 'Laya Lavanya' which has been honouring musicians for the last several years. In this context he referred to the composition 'Lavanya Rama', a composition of Thyagaraja, in the raga 'Poorna Shadjam'. He went on to say that while Rama was the embodiment of beauty, Shadjam or Panchamam are said to be poorna swaras which is probably why Thyagaraja called the raga 'Poorna Shadjam' in line with the concept involved in the phrase 'Lavanya Rama'. Similarly Muthuswamy Dikshithar has named a ragam 'Poorna Panchamam'.

US refers to the mridangam as the "King of Percussion and Queen of Melody". He says that he has never seen any instrument equivalent to the mridangam anywhere in the world. Thus the nadham of the mridangam is able to recreate all the nuances of Carnatic Music to a surprising extent. Discussing the role of the percussion accompanist, US referred to the famous veena vidwans Shri. K.S. Narayanaswamy and

Mysore Doreswamy Iyengar who played without a contact mike. Hence the role of the percussionist consisted in being distinctly heard without drowning the sound of the veena music. Similarly when a thani is being played Umayalpuram felt that it should be played at the same volume as is used when accompanying the main artist so that when the main artist reenters the eduppu at the end of a thani he is not drowned by the percussionist. US felt that the audience would also be pleased with such an approach. Expanding further on the role of pakkavadyams, US said that a truly great accompanist had to be very versatile as he has to respond effectively to a variety of situations. He had to respond to the variations in techniques of the various musicians for whom he provided accompaniment. In certain cases when the main artist is unable to reach his performance peak in the earlier stages of a concert either because of voice or other problems, it is the duty of the accompanist to suitably embellish the concert to enable it to attain an acceptable level of performance. Once the main musician reaches his normal performance level, the accompanist must suitably tone down his playing so that, on the whole, he provides stable, truly supportive accompaniment which enables the concert to attain and sustain a high level of excellence. □

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Music Appreciation – Part VII

CONCERT MUSIC – THE HINDUSTANI AND CARNATIC STYLES by Dr. (Smt) Geetha Ravikumar

Indian Music has gained greater support and wider appreciation today. There is also wide spread knowledge of music. It has also grown appreciably with a proportionate increase in the number of critical listeners.

There are many artists today who sing very well. Relatively speaking, it is more difficult today for a performer to make a name for himself and sustain it.

Firstly, I propose to discuss certain practical aspects of *Ragadhari* Music or to put in more clearly, the *Raga* music of North Indian system of music which I am sure, have their prototypes in the southern system also.

In a concert, the practical interpretation of the *Raga* is done in two ways ie. by the voice and on a musical instrument. I shall now deal with the vocal interpretation of *Ragas* and then follow with remarks on the instrumental expression of the *Ragas*. Roughly speaking, there are three types of human voices which express music. Some voices are broad, deep and low pitched, some others are thin and high pitched, and the third which is neither very broad, deep and low pitched nor very high pitched. Corresponding as it were to these three types of voices, there are three main types of songs of closed forms, as they are called, of the *Ragas* in Hindustani music, namely the

Dhrupad, Khyal and *Thumri*. What I wish to state is that these three types of forms represent the three distinct styles of vocal interpretation of *Ragas*.

The *Dhrupad* which represents the serious type of music has no light touches like *Murkhis* and *Khatkas*. The *Thumri* on the other hand is full of these. The *Khyal* has both serious and light elements in it. These three types of forms and their distinct style of expression makes it necessary to cultivate the voice to enable it to give out the correct renderings of *Ragas* and their songs. Therefore we have a distinct class of professional vocalists specialized in them, each representing a family tradition of the *Dhrupad, Khyal* or *Thumri*. Apart from the distinctions in style, dependent upon the types of songs, there are differences in the manner of rendering of the *Ragas* and extempore elaboration thereof by the different *Gharanas*. Concert singing came in to existence 100 to 110 years ago. Importance and adherence to shruti is the notable feature of Hindustani music with musicians giving it the top priority. There is a famous saying "*Sur gaya to Sir gaya*" and "*Tal gaya to Baal gaya*". In a *Dhrupad* and *Khyal* concert, the profile of a *Raga* must be kept strictly correct.

One of the important practical aspects that the Hindustani musicians

refer to in common parlance is "Uchara" and the other known as "Laga-Dant" or "Muraqqibad". It is perhaps the peculiarity of the Hindustani Ragas that a number of Ragas may have exactly the same flat and sharp notes, yet each is distinct and different in its impression by the differences in the "Uchara" or in the "Laga-Dant". Hindustani music is basically aalap oriented. The literal meaning of "Uchara" is pronunciation, which in the context of a Raga stands for the correct intonation and correct rendering of each and every individual svara of Raga. The employment of the *Sur Lagav* is the most important feature in any Hindustani musical concert. The musician aligns and engrosses himself in sruti for nearly five minutes before he starts his concert.

There are so many groups of melodies in Hindustani music system especially like Ragas *Suha* and *Nayaki* of the *Khanada* varieties, *Desi Barwa* and *Patamanjari* type, *Khat* and *Zilaph*, *Marwa*, *Pooriya* and *Sohoni* to show how individual effects are created by *Uchara* and *Laga-Dant*. Time Theory of Raga-s is another important feature in Hindustani music. Musicians always adhere to the Time Concept of the Raga, like rendering early morning Ragas like *Bhatiyar*, *Bhairav*, *Kalingda* etc. later *Todi Prakars*, *Lalit Prakars*; afternoon Ragas like *Jaunpuri*, *Sarang*, *Bilawal* etc. and evening Ragas like *Multani*, *Maduvanti*, *Gavti*, *Bhimpalas* etc. late evening *Yaman Prakars*, *Bhoop*, *Behag*, *Kamod* etc. and later Ragas like *Bageshree*,

Rageshree, *Kauns Prakars* can be sung.

I shall now briefly offer a few remarks on the styles of the instrumental interpretation of Ragas in concerts. These styles mainly depends upon the nature and form of the instrument. The stringed instruments is of two types namely, those played by the plectrum and the others played by the bow. The plucked instruments have no continuity of sound. The wires have to be struck over and over and again and again to produce the sound vibration and this necessitates a different technique for proper handling of the Ragas from that of vocal music. Every instrument thus has a limitation in Raga playing.

Amir Khan stands out as a genius who created a new *gayaki* with a contemplative ethos, characterized by a peculiar throw of the voice, adorned with *Choot Tanas* and profuse *sargams*. The Patiala *Gharana* of Bade Gulam Ali Khan wielded a great influence in the field of Hindustani concert music. He was a conscientious performer and had exceptional competence in the rendition of *Taranas*. This added a new colour to the performing circle.

An ideal performer must sing without any distortion covering all the three registers with a full throated voice, with an all round sweetness and ease of movement in all tempi. Alongside with clear enunciation there should be leisure, and an element in presentation in which the performer formulates vowel sounds and consonants, giving unhurried attention to each sound in the mind of

listeners. The Patiala *Gharana* gives pride of place to speed in the execution of *Taan*s and also repertoire of slow taans which are akin to the *gamaka*. The *Kirana* gives importance to performing in a *ativilambit laya* (detailed and expansive) *vistara* at the beginning of the recital. Similarly, other *Gharanas* like the Jaipur *Gharana* also follows the same pattern of slow and very slow tempo and a strong grip over *laya*.

Are these *Gharanas* necessary to the concept and development of Indian Classical music?

In my opinion, it is indeed a narrow assessment of the concept of *Gharana* in the performing field today. It does not represent the spirit of the age, it only curbs one's creativity and freedom of expression. Therefore it is not desirable. No two outstanding personalities or musicians of the same *gharana* have produced exactly the same musical repertoire of the same *gharana*, but have instead brought their separate personalities to bear on their singing. Concert music in the Hindustani system encourages the future young artists to bring out their own creativity and freedom of expression.

Now, coming to the Carnatic side of music, the concert or the *Kutcheri Paddathi* came into existence say some 100 – 115 years ago.

In a concert, we hear not only the compositions of great composers, but also the creative music of the performer which is music improvised by the performer and rendered on the spot.

Thus we appreciate in a concert, not only the creative talents of the performer but also his capacity of interpreting and rendering meticulously the compositions with full *Raga bhava* of great composers like Thyagaraja, Muthuswami Dikshitar, Syama Sastri, Swati Tirunal, Muthiah Bhagavathar and Papanasam Sivan to name a few.

Raga, the pivotal concept of Indian music is revealed and visualized by the performer through the twin channels of *Kalpita Sangita* and *Manodharma Sangita* in a concert. Carnatic music concert is medium and fast paced and offers large number of musical pieces (compositions), which are highly spirited, energetic and exhilarating. In the Carnatic music system, the delineation of ragas is *Kriti* based. Thus what immediately comes to our mind is that, a *kriti* is a song which contains words and has a meaning and is governed by rhetorical rules like *prasa* and *yati*. The performer singing a *kriti* is more tightly organized and is bound by the structure within the frame work of the Raga, and thus brings out various ornamentation of the Raga through *visesha prayogas*, *sangatis*, *sancharas* and *gamakas*.

The basic point is that Carnatic music is marked by *visranti*, long *karvais*. Among contemporary singers, this *visranti* is resplendent in *Bharat Ratna* M.S. Subbulakshmi's singing. This *visranti* or repose plus continuity has in fact been a unique feature of *Nagasvaram* music. Singing with this quality has been described as being in

the *nagasvara bani*. The other singing style may be described as the *Vina* style.

Besides, like the *Gharanas* in Northern India, Carnatic music too has *bani-s*, such as *Ariyyakudi bani*, *Semmangudi bani*, *Musiri bani*, *G.N.B. bani*, *Chembai bani*, *Maharajapuram bani*, *Aalathoor bani* etc (*bani* means school). Here too we have the vocal and instrumental style in delineation of *Ragas*, *Kritis*, *Svaraprasthara*, *Neraval* etc.

Though the concert style of music has changed now, it is still there, bright and shining. Today, we have a mix of old and new ideas and traditions. This is natural in a concert.

In the olden days, the repertoire of musicians was limited and the artists took the time and trouble to practice the songs as many times as possible and give them a super polish (*Merugu* in Tamil) before rendering them in public. Today, there are so many new songs that have been introduced and the musicians are expected to perform them. Possibly, therefore, depth may suffer. Although musicians of today perform sincerely and extremely well, there is an element of self-advertisement and self-publicity which makes the music less attractive. Some artists like mathematical permutation and combinations (*Kanakku*) in music while performing. This too is necessary and has a place in music. In the olden days also, there was a lot of *Kanakku* in the music of Naina Pillai and earlier in Konerirajapuram Vaidyanatha Iyer's music. But Naina

Pillai injected only selected and long *korvai's* or sequences, before which he would sing many *avartanams* with different patterns, without overemphasizing on *Kanakku*.

If in a concert, a musician suddenly injects a heavy dose of *kanakku*, the accompanists may not be ready for it.

A concert artist should perform in a way that all in the audience can appreciate music. Complicated sequence can be offered in Lec-Dems. Even a pallavi in an RTP (*Ragam Tanam Pallavi*) suite should be comprehensible to the audience. Otherwise the listeners will lose interest. The use of *kanakku* cannot be considered as wrong, it is a matter of taste and liking.

Rendering RTP is indeed a great art in Carnatic concerts. A *pallavi* should be rendered without making it a painful experience, either to the sidemen or to the listeners. Successful doyens of music like Ariyakudi Ramanuja Iyengar, Musiri Subramania Iyer, Maharajapuram Viswanatha Iyer, Madurai Mani Iyer made their RTP's a pleasurable listening experiences.

Madurai Mani Iyer would sing *pallavis* devoid of *kanakku* or complications, employing only *Sarvalaghu* phrases. He was considered the best among musicians in singing *svara prastara* and in employing *gopucchha*, *srotovaha* in his *neraval*. Some musicians would sing RTP without emphasizing *kanakku*, which would include only some *Tadinginathom* (precisely ending phrase with a rhythmic

flourish) for winning over the audience for an applause.

As a vocalist in Carnatic music, a successful performer must pay more attention to *Sruti* attuned with *Sahitya bhava*, understanding the meaning of the words (lyrics) and also splitting of the syllables, *Raga bhava* while singing the *neraval*, the *sahitya* line chosen for elaboration (*neraval*) should make proper sense to the listeners. Almost all the *Kritis* are *Bhakti* oriented and hence *bhakti rasa* is the overwhelming factor in any Carnatic concert. The voice and accompaniments need to be balanced effectively so that each is distinctly audible. After all what is presented on stage is the fruition of a lifetime of rigorous study and dedication, combined with confidence and courage to face an audience. All the elements that go into the making of a concert have to be meticulously attended to, making the experience a rewarding and memorable one both for the performer and the listener alike.

In general, team work among the performers is the essential key for the success of a concert. The vocalists and instrumentalists must also know how to position the mike, must have a basic knowledge to place the mike, one foot in front of the face.

Nowadays, the audience both in Hindustani and Carnatic are generally knowledgeable music lovers. Though through the concert, *Raga* delineation in Hindustani and Carnatic music remains distinct, by virtue of the two different

styles, *svara* pronunciation, the language factor, voice modulations, use of vowels and consonants and syllables, various *sancharas*, *sangatis* and *svara prayogas* in Carnatic, the *Raga chalan*, *pakads* and *taans* in Hindustani music, *Raga kaku* or *gamaka prayogas*, *niraval*, *alapana* factor etc. the concept of rendering a *Raga alapana* today has slowly changed the *Raga* profile in many ways. Musicians / Musicologists and Research workers have keen interest in creating a new *Ragas* by the modal shift of tonic in Carnatic music and by adopting *Raganga paddhathi* in Hindustani music by giving more importance to *rasa* factor. This changes the colour of the *Raga* profile in the concert today.

The performers sometimes sing *Aalap* or an elaborate *Raga* for more than the required time. Another fundamental aspect that must be remembered is that *Ragas* are of various kinds. Certain *Ragas* like *Todi*, *Kalyani*, *Sankarabharanam*, *Bhairavi*, *Kambhoji*, *Mohanam* in Carnatic music and *Ragas* like *Yaman Kalyan*, *Bhoop*, *Darbari Kanada*, *Miyaki ki Todi*, *Malhar*, *Behag*, *Brindavani Sarang*, and other similar *Ragas* in Hindustani music offer more scope for *Raga* elaboration in a concert. Some *Ragas* are short and cannot be elaborated and instead one can render beautiful *bandishes* or *Chota Khyal* with *Sargams*. The time concept of *Ragas* is more important in Hindustani music than in Carnatic music. Theoretically the time concept is there in Carnatic music too, but the musicians do not follow the time

concept of *Raga* on the concert platform as strictly as their Hindustani counterparts.

Musicians today are more audience oriented than music oriented and hence they sing to please the audience more, than to get self satisfaction (*Atmatripti*). We do have a lot of freedom in Hindustani music with rendition of *Raga* and singing the various musical forms such as *Khyal*, *Thumri*, *Tarana*, *Khajri* and *Bhajans*. Now a days they even tune the *Ragas* for Jaaz, Pop-music and Disco music. Hence the *Raga* profile undergoes a change. Similarly, rhythm or *laya* also plays a major role in the changing of a *Raga* profile and definitely has an effect in the overall elaboration and rendering of the musical styles.

I now conclude with an earnest

feeling that the concept of *Raga* music in both Hindustani and Carnatic music system must remain in two distinctive styles, to maintain the true identity of the *Raga* and its profile in the purest form.

The *Ragas* of Hindustani and Carnatic music are exchanged by musicians, adapted and sung today by bringing new changes in the concert pattern, projecting a new vision in the field of Indian music. It must be remembered that our music still continues to be under the banner of Indian Music. Under the dictum of *Raga*, within the limits of the *Raga*, the musician is at a liberty to develop his musical skill and his own personality identity so that there is immense scope for diversity without breaking unity; and this is what we look forward to. □

(Concluded)

Ragavargeekarana Ragamanohari

(Continued from Page 9)

d) Creative and Interpretative Period - ca. 1751 A.D. onwards.

The cycle of creation and interpretation, this period starting with the advent of the Trinity, should continue and prosper. It has become essential and incumbent, in present days, to repeatedly substantiate that Karnatic Music is system - based and system - oriented. The worthiness of this paper is related to the object of substantiation, atleast to some small measure.

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A Report

DANCE SYMPOSIUM ON CHOREOGRAPHY - Part II

by A. Seshan

November 9, 2003

Session III

Adyar Lakshmanan : Importance of Nattuvangam and Music in Choreography

Adyar Lakshmanan is one of the outstanding *nattuvanar*-s of Bharatanatyam in the country and has been associated with the productions of Kalakshetra for a long time. In a lecture-demonstration based on his rich experience over more than half a century he brought out the basic elements of *nattuvangam*. An important point made by him was that it is highly desirable for the *nattuvanar* to have a formal training in singing, dancing and mridangam also. Knowledge of languages and *sastra*-s too is an essential requirement. Learning to play mridangam helps in reciting the drum syllables. A mridangam player should at least sit in the classroom and observe the trainees. Later he can improvise. He regretted the modern trend in the trifurcation of the role of *nattuvanar*. Those who can sing, recite *sollukkattu* and keep the beats are becoming rare. Two or three persons are required to do one man's job. (This writer felt that it was in keeping with the trend in overstaffing in the public sector including Government, where often three persons do one man's work!) After

pointing out the difference between the open beat and the closed beat in using cymbals, he referred to the two sets of equipment for the *nattuvanar*. They are the *tattukkazhi* (stick) and *palagai* (board) on which the former is sounded, on the one hand, and the cymbals (*jalra*), on the other. Each has its own technique and the *nattuvanar* should be proficient in both. Singing in a dance programme calls for an approach different from that in a music concert. One has to sing with feeling in a dance making it *Bhava Sangeetham*. There should be appropriate modulation of the voice by the singer looking at the facial expressions of the dancer. There is a mutual relationship between the singer and the dancer, each influenced by the other. Similarly, playing on the mridangam calls for a technique different from that in a music concert. The use of *toppi* is more in dance than in music concerts. Secondly, strength is important in playing for rhythmic sequences. He deplored the tendency of some mridangam players to see the notation and play instead of looking at the artiste. This writer would like to add that there are *nattuvanar*-s also who need notes before them for reciting the *jati*-s! He said that *tirmanam*-s should not be lengthy. They are meant to break monotony after the repetition of one or

two lines in *abhinayam*. *Sanchari-s* are done with *tala* but they are unlike those in *varnam* where one has a certain freedom in rhythm. He concluded his lecture with a dance by his erstwhile pupil Anita Ratnam to bring out some of the essential points made by him.

By way of supplementing what the Adyar master said, this reviewer would like to put forth the point that in repeating lines in songs for *sanchari bhava-s*, etc., it would be more interesting if the technique of *sangati* in music is employed. Otherwise it could be monotonous. Some singers are already following this approach despite the criticism that it is a dance performance and not a vocal *kachcheri* and hence out of place.

Nalini Raghu : Cross-rhythmic Patterns in Solo and Group Choreography

Nalini Raghu belongs to the Pandanallur school of Pichiah Pillai in Thanjavur. She has been teaching for more than a quarter century at the Anushakti Lalit Kala Sanstha in Mumbai. She measures up to the ideal *nattuvanar* knowing vocal music and mridangam, as emphasised by the Adyar maestro. Being a graduate in mathematics she has a penchant for complex mathematical relations between the mind and the movement. She has many group productions to her credit. Her guru Lakshmikantham, who was proficient in playing *tavil* also, introduced cross rhythm. When the rhythm of the *adavu*

(footwork) takes a different pattern from the rhythm of the *swara* pattern of a *jatiswaram* or of the rhythmic syllables of *jati*, cross rhythm emerges. In the *tala* cycles, rhythmic syllables of *jati* and the footwork may start together, and then they make different patterns and come together at the finish. The *tisra alarippu* itself introduces this cross-rhythmic effect in the third speed of the last part.

Since the time of the Tanjore Quartet every school has tried its hand (or, should one say foot?) in cross-rhythm. Often it took a simple form, for example, *vilamba*, *madhya* and *dhurita kala-s* in *alarippu*. Kadirvelu and Kittappa used cross rhythms in *makuta adavu* in a *jatiswaram*. There could be three speeds with the tapering of the *sol - kuraippu*, *tirmanam* for *jati* and a crisp finish. A syllable can be uttered thrice. She referred to the concept of *usi* which is a delay in *tala*. There is a delayed start for *adavu* for *sol* and *talam*. *Tillana* is the best medium for cross rhythm; all the five *jati-s* can be used. To demonstrate the use of cross-rhythm in group dance she had composed a *tillana* in *raga Durga* (the equivalent of the Carnatic Suddha Saveri) in *khanda nadai adi talam*. It was an ode to atomic energy, choreographed by her, with an appeal to Sakti to help in its peaceful uses.

Kanak Rele : Theatrical Nuances in Kerala Performing Arts

Kanak Rele is a name that comes to the mind whenever one hears about Mohini Attam. For more than three

decades she has worked ceaselessly to promote the cause of this dance form building on the foundations laid by Poet Vallathol and Kalyanikutti Amma, who revived it. She is proficient in Kathakali also. She has choreographed more than 50 productions based on her extensive research. She has had the advantage of training under the legendary Guru Karunakara Panikkar. Her theory of 'Body Kinetics in Dance' is internationally recognised for its articulation of body movements. It is also the basis for a notation system for dance. She is the founder of the Nalanda Nrityakala Mahavidyalaya, recognised by the University of Mumbai for the award of degrees in dance.

Kanak Rele expressed her firm view that a theatrical performance of any type can only be in the *natyadharmi mode*. Though such a performance is definitely a human activity yet it is not day-to-day normal human activity. There is an element of exaggeration, suggestiveness or stylisation. A straightforward depiction of a story or event in the *lokadharmi* mode would make it devoid of graceful flourishes. Kerala culture represents three very interesting characteristics – antiquity, continuity and synthesis – all enhanced by the influence of genuine primitive survival from the prehistoric ages. Among the theatrical art forms in the country it is the Kerala stage that has achieved a rare degree of perfection in the gestures of the *anga-s* and the *upanga-s*. A very striking feature of these arts is stylisation focusing on the concept

of *touryatrika* – the use of three elements of *gita*, *nritta* and *vadya*. It projects life, at once removed from reality, and sanctions depersonalisation to the art, which gives it an everlasting quality. A second striking feature of most of the Kerala theatrical arts is the exquisite use of eyes to denote moods and meanings which is termed as *nayanabhinaya*, elaborately and powerfully developed by the Chakkyars. There is a famous story of a Chakkyar showing *raudra* with one eye and *karuna* with the other! The Chakkyar Koothu, also known as Koodiyattam, uses *nayanabhinaya* extensively and its link to Kathakali is well known. A third feature is the use of hand gestures (*hasta-s*). It is quite possible to give not only the word-to-word meaning but also to denote the suffixes, etc., in a sentence of the song. The *hasta-s* are shown both for the stem and the suffix. With the help of delicate movements of the eyes, brows, lips and cheeks and without any spoken words or *hasta-s* being used, the Chakkyar is able to produce fully the various *bhava-s* on the face. *Mukhjabhinaya* is employed to great thematic advantage by the Kathakali artistes. Koodiyattam is the exclusively extant Sanskrit *natya* (theatre) in India. It utilises *vachikabhinaya* (spoken words or dialogues) while the other classical arts, notably Kathakali and Mohini Attam, completely have taken away the *vachika* from the performer thereby releasing him/her to scale higher heights or enactment by the vehicle of *sarvangabhinaya* (emoting with the



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entire body including the mind).

After dealing with the fundamentals, she proceeded to deal with the theatrical nuances consisting of two components – internalised idealisation and externalised technique, the former providing the background or the base for the latter to take off. *Touryatrika* and *manodharma* present infinite opportunities to the artiste to exhibit intricacies of the knowledge of the art form. There are unrehearsed, on-the-spot improvisations possible depending on the expertise of the artiste. *Pakarnattam* or role change, also known as *ekaharya* in *Natya Sastra*, is the term used for a single artiste taking on many roles without changing the original one. (The reviewer understands this to mean that there is no change in *aharya*.) The three schools, viz., *Alamkara*, *Dhvani* and *Vakrokti*, deal with poetry and influence theatrical nuances.

Kanak Rele's lecture-demonstration was reflective of her erudite scholarship. Of course, some of the points she made like those on *nayanabhinaya* are applicable to other dance forms too and the difference may be one of degree rather than kind. Also one may like to say that *lokadharmi* has a useful role to play in dance in general in making the performance understandable and interesting to the layman. It has the same role as the pickle in a meal – adding spice to the performance. This writer recalls a recent Kathakali performance during the Golden Jubilee celebrations of the

Sabha. The episode was from *The Mahabharata* and it dealt with the destruction of Duhsasana. The scene depicting the rude treatment accorded to Draupadi by Duhsasana was really crude. The heroine was dragged along the aisle by the villain from the entry gate of the hall to the stage to the shock and surprise of the audience! Was it *lokadharmi* at its best or worst? Opinions may differ.

This writer has always wondered why, outside the Keralite circle, Kathakali is not as popular as other Indian classical dances like Mohini Attam, Odissi or Bharatanatyam. He could only speculate on the reasons. In the first place, knowledge of the story or episode depicted in a Kathakali performance is essential for the viewer to appreciate it. Secondly, the heavy dressing and masking of the characters take away the visual appeal of seeing a beautiful girl dancing, as in other styles. (Unlike in the past, now women also participate in Kathakali performances.) In the latter cases it facilitates and sustains the spectator's interest even if he does not understand the story or the technical nuances. This is not meant to be a criticism of Kathakali. Each dance style has its own idiom. Interestingly, Kathakali has not been touched by trends in contemporary dance. Why is it so? Is it because the technique, *aharya*, etc., are so tight and rigid that only classical mythologies, and not modern themes, can be portrayed using that medium? The answer to this

question would call for another seminar!

Session IV

Jhelum Paranjape : Innovative Choreography in Odissi

Jhelum Paranjape has been in the field of Odissi since 1977. One of the star disciples of Guru Kelucharan Mohapatra, she has established her reputation not only as a dancer but also as an innovative choreographer taking the dance form in new directions. Her contributions go beyond solo and group dances and cover theatre, ballet and others like puppetry.

While Kelu Babu pioneered new trends, Jhelum has enriched the dance form further with her own contributions with his approval. Thus they are an extension of his work. The first innovation of the master of Odissi was in introducing languages other than Oriya and Sanskrit like Hindi, Bengali, Gujarati and Tamil. The idea was to reach linguistic groups other than Oriya. Secondly, the theme was extended beyond the confines of Jayadev's *ashtapadi*-s, the traditional repertoire of Odissi dancers. Thus *Tulsidas Ramayana* was brought within the ambit of the dance form. Thirdly, the solo items were supplemented by group dances, which provided an opportunity to many to perform on the stage. Following her master's steps, Jhelum innovated in many ways. For example, in the *mangalacharan* in one performance she had half the group of dancers doing the *namaskar* in the regular direction, the other half being a

mirror image. It had a visual effect approved by the *guru*. Traditionally, the *namaskar* had been done in only one direction. Then she introduced Marathi *Bhav Geet* as music in one of her performances with a view to taking Odissi to Marathi audiences. But perhaps the most innovative of her contributions for which she has justly become famous is the choreographing of mathematical problems and solutions described in Bhaskaracharya's *Leelavati*. This writer had earlier seen a full-fledged programme on *Leelavati* at the National Centre for Performing Arts in Mumbai and was impressed immensely. At the Symposium she gave one example which was very much appreciated by the audience. Her innovation related to the body position and *mudra*-s for various mathematical concepts. Most of the footwork and movements were typically Odissi modified only in instances where innovations of the type mentioned above had to be resorted to. Yet another innovation was the introduction of Vivaldi's '*Four Seasons*' for music which blended well with the dance. In choreographing '*Narmada*' she brought in Medha Patkar, the leader of the group protesting against the uprooting of the tribals affected by the dam across the river. The tribals consider Medha as an *avatar* or reincarnation of mother deity – Devi Narmadamaiya. In the ballet, the tribals dance in a frenzy protesting against the dam. It causes a churning of the river and out emerges the soul of the river in a human form – a woman who leads the tribals, viz., Medha.

Jhelum's presentation showed how within the four corners of tradition and *sampradaya* there is scope for imagination and innovation.

Padma Subrahmanyam: Indian Dance for Non-Indian Music

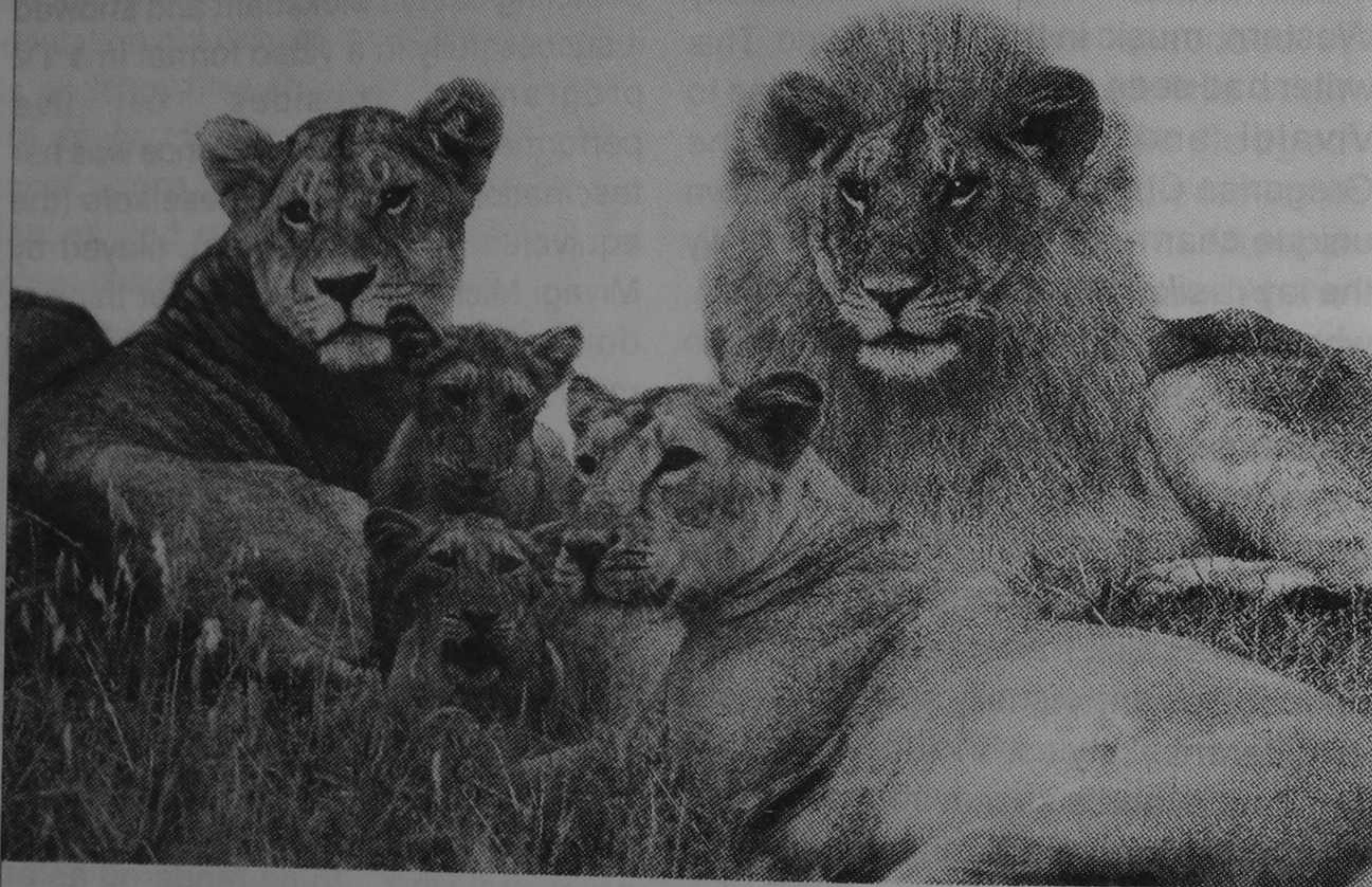
One of the recent developments in choreography for Indian classical dances is the use of non-Indian, especially Western, music in the background. This writer had seen Daksha Seth dancing to Vivaldi and Astad Deboo to the Gregorian Chants, which have their own unique charm for the viewer, especially the lay *rasika*. Padma Subrahmanyam, who has created a niche for herself in classical Indian dance, is one of the pioneers in the new field. She has done considerable research in the *sastra*-s and has evolved her own dance style, which she calls Bharatanrityam. (Her detractors call it Padma Natyam!) It is a harmonious and visually appealing blend of different styles, including perhaps film dance, and a successful example of fusion. Her approach makes it possible for her to take certain liberties in her performances to which purists may object. But art, like any other discipline, cannot make progress unless there is innovation and boundaries are breached in an aesthetic manner. Otherwise it would become a stagnant pool. As Anita put it on the first day, only when Sita crossed the preset boundaries did the story of *The Ramayana* move forward. This writer would go one (dancing) step further and say that, in fact, there would

have been no *Ramayana*, if Sita had not transgressed the Lakshman *Rekha*!

Padma explained her various contributions and their background. One episode was her listening to Tchaikovsky's overture to *Romeo and Juliet*, which caught her attention and imagination immediately. She choreographed the piece for a solo depicting Jatayu Moksham and showed it successfully in a video format in a TV programme besides in live performances. Another instance was her fascination with the Japanese *koto* (the equivalent of *gottuvadyam*), played by Miyagi Michio, which made her think of doing *Gajendra Moksham* with that music in the background.

At the Symposium this writer had the first opportunity to see Padma's performance in the new field of artistic exploration. Both the video presentations were very well appreciated as evidenced by the thunderous applause received by the choreographer at the end. As a musical form the overture in Western music is generally a one-movement orchestral work to be rendered as an introduction before the first act of an opera or play. It is intended to set the mood for the following play. It has, however, developed to such an extent that it has come to attain an independent status of its own. Tchaikovsky's overture to *Romeo and Juliet* belongs to the former category reflecting the dramatic element in Shakespeare's play dealing with the turbulent and tragic story of the star-crossed lovers. Although a one-

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movement piece, not being a concert overture, it lends itself beautifully for portraying emotions. Padma brought them out in a brilliant manner. Of course, as stated earlier, one should not expect to see any pure classical dance in such performances. She herself told the audience that while *chari-s* were taken from Bharatanatyam they were not bound by rules of rhythm and, in some places, there was no *tala* at all. As a visual experience it was just great. This writer felt that it could have been programmed to be the last presentation providing a rousing and fitting finale to the symposium.

Sobha Naidu : Classical Effulgence – Choreographic Angle in Kuchipudi Style

Sobha Naidu, a prime disciple of Vempati Chinna Satyam, has been in the field for more than a quarter century and enriched the Kuchipudi style of dance. She has choreographed a dozen ballets including themes like Swami Vivekananda as well as traditional items in Kuchipudi repertoire like *Bhama Kalapam*. Widely travelled within the country and without, she has been the recipient of several honours, both official and non-official. She said that with his creative genius Vempatti brought about a sea change in *nritta* movements. Earlier they were somewhat crude. He introduced sophistication with clean lines and imparted a scintillating quality to the resolution of movements of various dance units creating innumerable *jati-s* and dance patterns. She gave

illustrations of the artistry of her guru by quoting from *Bhama Kalapam*, *Jagadanandakaraka* (story of *Ramayana*), *Kalyana Srinivasam*, *kriti-s* of Tyagaraja and Annamacharya and a *javali*. To cite the example of *Bhama Kalapam*, he reduced the duration of 15 hours spread over three days to a crisp ballet of two hours. With the symbolic '*jada*' being hung over the curtain, with Satyabhama at the back, the lights shining on her feet and hands, she executes six varieties of footwork followed by 28 single-handed and 13 double-handed gestures. The entire conversation between Madhavi and Satyabhama with the latter describing Lord Krishna without mentioning his name while the former misinterprets every description with a view to teasing her is choreographed using *sanchari bhava-s*. Forty-five *kriti-s* of Tyagaraja were utilised in *Jagadanandakaraka* to tell the story of *Ramayana* blending instrumental music with choreography of rhythmic sequences without tampering with the *raga-s* and *tala-s* of the songs in depicting the various episodes from the epic. Simple *jati-s* were used to portray scenes like Rama killing Maricha. Similar was the innovative attempt in the case of the other dance dramas referred to above.

There are critics who feel that music compositions like those of Tyagaraja and Dikshitar should not be danced to because they were not designed for the purpose by the *vaggeyakara-s*. This writer has always argued that if a *kriti* lends itself to dancing why should a

choreographer not take advantage of it? In his Sriranjani song "Sogasuga" Tyagaraja has defined a good *kriti*. It includes *navarasa-s* among other things. Would it not be appropriate to use such a *kriti* in a Bharatanatyam or Kuchipudi performance? Syama Sastri's *swarajati-s* are called *ratna traya* (three gems) for the brilliant manner in which they portray *raga bhava* and for brimming with musical ideas. Though called *swarajati* they do not have *jati-s*. It is like *charkkaraippungal* (a sweet dish) without *charkkarai* (sugar)! They are not popular with dancers. Is it because they do not have *jati-s*? No. When asked this question, a *natyacharya* said that it is because they do not provide enough scope for varied *hastamudra-s*. This is a valid point. By the same token, a *kriti*, which has scope for *mudra-s* or *abhinayam*, should be included in a dance performance. (Cited from the review entitled "Sedate Artistry of Srinidhi" in www.kanakasabha.com.)

Vempati's successful choreography of innumerable *kriti-s* of Tyagaraja proves this point.

Sobha's lecture-demonstration was marked by a neat execution of *sanchari-s* in *Bhama Kalapam* (Mohanam and Surati), *jati-s* in Kambodhi in *Venkatesa Kalyanam* and the *tisra gati* piece in Purvi Kalyani on Bali Chakravarti culminating in the *javali* in Kanada/Rupakam portraying a *kanditha nayika* fed up with her errant lover. It was obvious that she had absorbed the style of her guru in full measure.

Ambika Kameshwar : The Use of Natya as a Holistic Developmental Tool with Special Emphasis on People with Disability

Ambika's credentials are very impressive. A dancer, teacher, choreographer, singer and educationist, she has two master's degrees rounded off with a PhD in *abhinaya*. She has had intensive training in Bharatanatyam, Kuchipudi and Creative Dance under reputed teachers. But perhaps her biggest achievement is the work she has been carrying on in the field of 'Theatre for Holistic Development' (THD), emphasising experience rather than technique in reaching out to children with physical, mental and socio-economic handicaps. There are 350 children under her care with different disabilities studying in 10 schools in Chennai. THD focuses on the application of creative and performing arts as developmental technique and includes dance, drama, music, mime, arts and crafts as tools for self-expression and development thus helping the differently-abled children to be rehabilitated and absorbed in the mainstream of society. She has been among the pioneers of dance therapy.

It is *natya* that enables an individual to explore one's innermost feelings and capacity not only in a non-threatening way but also in a manner, which is greatly enjoyable as well. *Abhinaya* with its four-fold division engulfs every aspect that provides for the complete development of the individual. *Angikabhinaya* provides training in mobility, movement skills,

muscle control and coordination, gesture communication and improved body language. *Vachikabhinaya* helps in the development of verbal skills, voice modulation, use of tone, pitch and volume appropriately. *Aharyabhinaya* develops an aesthetic sense of dress and ambience – what to wear, when to wear, what to make and how to use things in an optional manner. *Satvikabhinaya* touches the innermost chord and teaches one to experience every moment fully. *Natya* on the whole provides scope for improved interaction and social skills providing the complete and holistic development of each and every individual it touches. A child with developmental disabilities needs various stimulating inputs to help him in reaching his optimal level of functioning. The inputs might include mobility training, improvement in language and communication skills, social skill training and ability to express emotions. THD facilitates the following: gross motor development, fine motor development, development of cognitive skills, language and communication skills and social skills. For example, gross motor development could result in any dance number involving the function of walking, skipping, jumping, turning, sliding, etc.; fine motor development automatically follows when training is given in the use of hand gestures, *hasta mudra-s*, painting sets and costume-making, etc.; and simulating life situations in creative theatre format develops cognitive skills, language and communication and social

skills. The situations are understood by repeated rehearsal, feedback, coaching, modelling and by replaying the performance till the point of mastery. The scope of *natya* as a developmental tool is limitless. Theatre activities provide active learning experience and since life situations are simulated in the classroom there is an immediate transfer of the learning process from classroom to real life. More than anything else it is fun to learn.

The lecture-demonstration brought out the last aspect – the fun involved in the various exercises. The sharing of emotion, total empathy among the participants and the emotional reaction to the movements to song showed the potential of dance therapy. Astad Deboo has been experimenting in teaching dance movements to the hearing-handicapped through making them feel the vibrations on the floor. Ambika's training methods open up yet another vista and hope for the disabled.

Valedictory Address by Indu Raman

Indu Raman, eminent dance teacher, choreographer and the doyenne of the Kalakshetra artistes in Mumbai, delivered the Valedictory Address. She is known in the art circles in the city for two major contributions. One is her *magnum opus* on the life of Tyagaraja (*Sumati Tyagaraja*), based on his *kriti-s*, in the *ekaharya* mode. D K Pattammal had composed a *chittaswaram* for Tyagaraja's *kriti* in Sankarabharanam (*Swararagasudha*) specially for that

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programme. She is also known as the one who brought *Bhagavata Mela* to Bombay from its cloistered environs in Thanjavur in Tamil Nadu. In addition to highlighting the main aspects of the various presentations she expressed her views on the trends in the dance scene. She made the point that it is easy to conform but requires courage to change. She herself had innovated in setting some of the songs of the *Bhagavata Mela* to new *raga*-s to express their emotions better. Due to her close association with Rukmini Devi during her days of training in Kalakshetra she could speak on the approach of her *guru* to choreography with suitable illustrations. The Kalakshetra productions always emphasised the importance of poetry and melody in choreographing dance dramas. She deplored the tendency of some choreographers to indulge in vulgarity like, for example, the depicting of the disrobing of Draupadi in an episode from *The Mahabharata* on the lines of a scene from Indian movies where the villain molests a woman. Such overdramatisation evokes only *virasa* (revulsion).

Anita Ratnam and Revathy Sankkaran: Naachiyar (Dance Drama)

The Symposium came to a climactic end with the staging by Anita Ratnam of *Naachiyar*, the story of Andal, supported by the Harikatha exponent Revathy Sankkaran and the former's students. Appreciation of the dance drama was facilitated by the fact that she

had on the earlier day explained her innovative approach, especially in relation to props. One such device was a piece of cloth which was put to myriad uses, viz., garland, flute, mirror, *namam* (caste mark on the forehead of a Vaishnavite), river and *panchajanya*. Like a magician, with a twist of her wrist, she could transform the piece of cloth into the form she wanted. The monologue between Naachiyar and the conch ("*Karpooram Naarumo*") served as a catalyst for the soundscape of the village conch to separate and precede each section of the performance. The choreography was entirely modern. Lines - straight, diagonal, zigzag, winding, curved, looped and circular - were the geometrical patterns used rather than the linear movements that one associates with Bharatanatyam. The dancers filled the stage energetically. Anita makes it a point to put her students through the paces of initial warm-up exercises like *tattu adavu*, no matter whether choreography is traditional or modern. Given the framework of Bharatanatyam with certain liberties taken with its rules, the dance drama could present Andal as a modern-day feminist - rebellious but quietly expressing her devotion to Lord Ranganatha. Revathy had delighted the audiences at the Shanmukhananda recently with her ebullient *Harikatha* performance. In *Naachiyar* she was altogether a different personality - a quiet, unassuming devotee. The presentation showed how a performance

could be of absorbing interest with a simple stage decor. The use of spotlights at appropriate times enhanced the visual appeal.

Wrap Up

Looking back, this reviewer can say confidently that the Symposium was conceived and delivered well. The excellent lec-dems were adequately supported by the orchestras on the side wings. Kudos to Viji Iyengar for good time management and for an appropriate introduction to each item. Generally, few speakers on any occasion can resist the temptation to talk interminably to show off their erudition to a silently suffering captive audience. It requires gentle prodding without giving offence to make the lecturer cut short the speech.

This writer had attended a similar seminar on choreography at the 21st Natya Kala Conference at the Sri Krishna Gana Sabha in Chennai in December 2001. It was a longer congregation extending over a week although confined to morning sessions only. What he observed was that, in both events, choreography was interpreted rather narrowly to mean only the arranging of the dance movements. But it is much more. It covers everything including costume, lighting, mike arrangement, stage set up, making up for deficiencies of the dance floor, and so on. As one expert observed at the Chennai conference, it encompasses everything that happens on the stage. Dance is visualisation of music. "When I

choreograph, I start with music," says Vena Gheravo, a distinguished Western choreographer. This is true of Indian dance forms also with the exception of that rare genre called "*Suddha Nritta*" danced only to rhythm with no music, popularised by the late Mangudi Durairaja Iyer and his disciple Revathi Ramachandran. More time could have been spent on the role of music. There are several expert books on each aspect of choreography in the West. For example, lighting alone is the subject of many books. The lighting designer is advised to attend technical rehearsals so that he has a chance to set and practise lighting cues and the performers too become familiar with them. Similarly, the audio technician participates in some of the early rehearsals to learn the sequence of movements that make up each composition and to take notes on each cue or change in accompaniment. Sound cues include changing volume, fading sound in or out and turning accompaniment on or off. (*Choreography – A Basic Approach using Improvisation*, Sandra Cerny Minton, Second Edition). In India such concepts are yet to gain ground. The volume is generally at a uniform level with no modulation to suit specific occasions. It is not unusual to see the volume control unattended during a performance due to the monitoring gentleman disappearing from his seat for a cup of tea!

"*Natana Amaippu*" is the Tamil term coined for choreography. It means the

arrangement of a dance and obviously includes everything connected with it. The other aspects besides dance movements are gaining importance because of the explosion of technology. There are good and bad consequences. An example of a bad consequence is the dancing to taped music. It makes the performance a mechanical one. Although cost saving, it robs both the taped singer and the dancer of the opportunity for interaction and improvisation on the spur of the moment, especially in *sanchari*-s – an enjoyable experience for the audience and the artiste alike. An example of a beneficial result is the use of spotlight in performances to heighten the visual impact. Multimedia presentations that include videography besides live performances are a new area of exploration by some choreographers. One of the reasons for the success of Padma's presentation was the use of the videos of her dancing to non-Indian music. Another recent example is the enactment of "*Sri Venkatadri Vaibhavam*" by Krishnakumari Narendran at the Sabha, which was appreciated by everyone. In any future symposium thought may be given to having one or two sessions exclusively on music, lighting, costume, etc., as these are unexplored areas but with a potential to say and suggest a lot.

The Symposium did not spark any debate although there were question-and-answer sessions. On the other hand, the Chennai conference bristled

with healthy and stimulating controversies right from the first day. There was even a walkout on one occasion by some *natyacharya*-s because of a statement made by a lecturer with which they did not agree! One eminent *guru* made the shocking statement that traditional *nattuvanar*-s did not know anything about choreography! As a member of one of the panels on the concluding day, this reviewer argued that choreography did not mean only arranging dance dramas on contemporary themes like Chandalika or 9/11 but classical performances also. (In one Kathak performance held elsewhere the *sollu* was 'Bin Laden *dhinna*' instead of '*na dhin dhinna*'!) He said that choreography was a continuum and the Tanjore Quartet were the first choreographers in the modern sense of the term. One may call the choreography for regular dance programmes as "*Puradana Natana Amaippu*" (Traditional or Conventional Choreography) and that for modern or contemporary dance as "*Naveena Natana Amaippu*" (Modern Choreography). (For this writer's review of the Chennai conference see www.kanakasabha.com.) This viewpoint found support among many delegates. Happily, the Shanmukhananda Symposium dealt with both types of choreography. Looking back, this writer now feels that, in fact, Bharata was the first choreographer in India, if not in the world, as in his *Natya Sastra*, a classic on dramaturgy, he took a total and integrated view of choreography in a comprehensive manner. □

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ஸ்வாமிநாத ஆத்ரேயன்

ஸ்ரீ ரங்கம் ஸுந்தரம் அய்யர் ஒரு மெயில் ஸார்ட்டர். ஸாதாரண சம்பளம். ஸ்ரீதியாகராஜ ஸ்வாமிகளே அவருக்குத் தெய்வம். சென்னை ஆதி அண்கோ பதிப்பித்திருந்த ஸ்ரீ தியாகராஜ கீர்த்தனங்கள் புத்தகமே அவருக்கு சொத்து. நல்ல ஸங்கீத ரஸிகர். புகழ் பெற்ற ஸங்கீத மேதைகள் அனைவரோடும் அவருக்கு பரிச்சயம் உண்டு. சாரீர வஸதியில்லை. முறையான ஸங்கீதப் பயிற்சி கிடையாது. நிறையக் கேட்டு ஸங்கீத நுணுக்கங்கள் அநுபவ சித்தமாகி விட்டன. பல வித்வான்களுடைய ஸ்வாரஸ்யமான பிடிகளையெல்லாம் அநாயாசமாக எடுத்துக் காட்டுவார். எப்போதும் தியாகராஜ ஸாஹித்தியங்களையே படித்துக் கொண்டிருப்பார்.

அவருக்கு ஒரு ஆவேசம் வந்தது. ஸ்வாமிகளுடைய க்ருதிகளையெல்லாம் ஸ்வாமிகளுடைய அதிஷ்டானத்தைச் சுற்றிய சுவர்களில் சலவைக்கற்களில் பொறித்துப் பதிப்போமே!

முனைந்துவிட்டார். அவருக்கு உறுதுணையாக T.S. பார்த்தசாரதி, எம்பார் விஜயராகவாசாரியர், இவன் என்று மூவரும் சேர்ந்தார்கள். T.S. பார்த்தசாரதி ரயில்வேயில் ஆந்திராவில் ஸீனியர் ஆபீஸராக வேலை பார்த்தார். தமிழராயினும் தெலுங்கிலே நல்ல இலக்கிய மொழி பேசு மொழி, இரண்டிலுமே தேட்டையான பயிற்சி. நன்றாகப் பாடுவார். ஸங்கீத இலக்கியங்களிலே நிறைய ஆராய்ச்சி செய்தவர். சென்னை ம்யூஸிக் அகாடெமியின் காரியதர்சியாக வெகு ஆண்டுகள் சேவை செய்தவர். அவர் தியாகராஜ கிருதிகள் அனேகமாக எழுநூறு வரை சேகரித்து வைத்திருந்தார்.

இவற்றை வைத்துக் கொண்டு சலவைக் கற்களிலே பதிப்பிப்பதற்காக மூலப் பிரதியொன்றைத் தயாரிப்பதற்காக இந்த நால்வரும் கூடுவதுண்டு.

காஞ்சி மஹாஸ்வாமிகளின் அருளாசி

பெற்று, சலவைக் கற்களிலே தேர்ந்த சிற்பிகளைக் கொண்டு பொறித்துப் பதிப்பிக்க ஆரம்பித்துவிட்டார் சுந்தரம் அய்யர். ஸங்கீத வித்வான்களும், ரஸிகர்களும் அவருக்கு வலுவிலே வந்து உதவி செய்தனர். அவர் கேட்டதெல்லாம் கொடுத்தனர். சுற்றுச் சுவர் போதாதென்று அதிஷ்டானத்தின் முகப்பிலே பெரிய வால்மீகி மண்டபம் கட்டினார். அவற்றிலே கீர்த்தனப் பலகைகளைப் பதிப்பித்துக் கொண்டிருந்தார்.

ஒரு சமயம் மூலப்பிரதி தயாரிக்கும் முனைப்பில் நால்வரும் ஸ்ரீரங்கத்தில் எம்பார் வீட்டில் கூடினார்கள்.

ராம ஸமயமு ப்ரோவ
நா பாலி தைவமா

என்ற கிருதியை ஆராய்ந்தார்கள். பல்லவியில் நான்கு பதங்கள் அநுபல்லவியில் நான்கு பதங்கள் தவிர மற்றவை எல்லாமே ஸம்ஸ்க்ருதம்.

எல்லாமே ராமனுக்கு அடை மொழிகள். அதிலே தனித்தன்மை. ஒவ்வொரு பதத்திலும் ப்ராஸம். இரண்டாவது சரணத்தில் "ந்த" - என்று ப்ராஸம். பதங்கள் வெறும் அடைமொழிகளாக பழக்கமாகிப் போன உயர்வு நவீகர்களாக அல்லாமல் - கருத்துச் செரிந்தவைகளாக வந்திருந்தன. ஒவ்வொரு பதமாகப் பிரித்துப் பார்த்தால் - நான்காவது அடியில் ஸாமந்த ராஜநாத யாந்த பாந்த நிசாந்த - என்று வருகிறது. அவற்றில் "யாந்த பாந்த" என்ற தொடருக்கு என்ன பொருள்? கையில் உள்ள மூலப்பிரதிகள் எல்லாவற்றிலும் இதே பதங்கள் தாம் உள்ளன. அகராதிகளைப் புரட்டினார்கள். அவற்றிலே அந்தச் சொற்களையே காணோம்.

தான் படித்த ஸம்ஸ்க்ருத இலக்கணத்தை வைத்துக் கொண்டு இவன் அந்தச் சொற்களைப் பகுதி/விகுதிகளாகப் பிரித்து - ஒரு வழியாக வலிந்து ஒரு பொருள் கூறினான். "மனதை அடக்கியவர் களுக்குள்ளே ஒளியாக ப்ரகாசிக்கின்றவர்" எம்பார் சொன்னார்.

“அம்பி! இப்படியெல்லாம் தியாகராஜஹிம்ஸை செய்யாதே. பாடுகின்ற வேகத்தில் அந்த கிருதியில் பதங்கள் அப்படி விழுந்திருக்கின்றன. பொறி பறந்தாப்போல ஒரு கருத்து ஸ்வாமிகள் மனதிலே உதித்து பளீரென்று விழுந்திருக்கிறது. அது என்ன கருத்து! ஆலோசிக்க வேண்டும்.”

சுந்தரம் ஐயர் இவனைச் சுட்டிக் காட்டினார். “இவர்தான் காஞ்சிப் பெரியவாளிடத்திலே ரொம்ப அணுக்கமாக இருக்கிறாரே! பெரியவாளுக்கு என்னிடமும் கொஞ்சம் பரிவு உண்டு. இரண்டு பேரும் போய் அவர்களிடமே கேட்டு வருகிறோமே” என்றார்.

மறுநாள் காலை இருவரும் சின்னக் காஞ்சீபுரம் ஆனைக்கட்டித் தெருவில் உள்ள சங்கரமடத்தில் விடியல்காலை போய் நின்றனர். அப்பொழுது தான் விசுவநுபதர்சனம் ஆகி, பெரியவர்கள் பூஜை மேடைக்கருகிலே தாழ்வாரத்தில் அமர்ந்திருந்தார்கள். இருவரும் வணங்கினார்கள்.

பெரியவர்கள் சுந்தரம் ஐயரைப் பார்த்துக் கேட்டார்கள்

“உன்னோடு இவன் எப்படிச் சேர்ந்தான்?”

“எல்லாம் பெரியவா க்ருபை தான். இவர் எனக்குப் பெரிய உதவி செய்கிறார்.”

இவனைப் பார்த்துக் கேட்டார்கள் “நீ ஜவுளிக்கடை வைத்துக்கொண்டு இப்படியெல்லாம் அலைய உனக்குப் பொழுது இருக்கிறதா?” இவன் “பெரியவா காப்பாற்றுகிறார் என்ற தைரியத்திலே அதுவும் இவர் தியாகராஜ க்ருதிகளுக்கெல்லாம் ரொம்ப அழகாக “பாவம்” சொல்கிறார்....”

ஆமாம். இவர் தெலுங்கர் மட்டுமில்லை. தியாகராஜ ஸ்வாமிகள் இண்டிபேரான “காகர்ல” வகுப்பிலேயே பிறந்தவர் - அப்படித்தானே!”

ஆமாம்

“தஞ்சாவூர் தெலுங்கர் குடும்பத்து வழியிலே குரலை ஏற்றி இறக்கிப் பேசினாலே பாவங்கள் தனியாகத் தெரியும். ஸ்வாமிகளுடைய கீர்த்தனங்கள் எல்லாமே ராமனோடு பேசறாப்போல அமைந்திருக்கிறது.

அதிலே பேச்சுக்குத் தகுந்த த்வனி. ஸங்கீத த்வனியாக வருமில்லையா! அப்படியெல்லாம் கவனித்து அர்த்தம் சொல்லறாரோ! அப்படி அவர் சொன்ன ஸ்வாரஸ்யத்தை ஏதாவதொன்றை சொல்லு பார்க்கலாம்

இவன் சுந்தரம் அய்யரைப் பார்த்தான். “மாமா நேற்றைக்குச் சொன்னீர்களே “காதநே வாரெவரு - அதைப் பெரியவாகிட்டே சொல்லுங்கோ” அவர் சொன்னார்.

பெரியவாளுக்கே எல்லாம் தெரியும். நான் என்னதைதைச் சொல்ல? “நீ சொல்லு! எனக்குத் தெரிகிறதா என்று பார்க்கிறேன்.”

சுந்தரம் ஐயர் கண்களிலே ஒளிபிறக்க, அது அவருடைய மூக்குக் கண்ணாடியிலே ஜவலிக்கப் பேச ஆரம்பித்தார்.

“நீ தய ராதா” என்று வஸந்த பைரவியிலே ஒரு கீர்த்தனம்.

“ராமா! நீ கொஞ்சம் தயவு பண்ணக் கூடாதா” ன்னு பல்லவி.

அனுபல்லவி.

“ராம நீ கேட்காமலே தேடிப்போய் அனுக்ரஹம் செய்வனாயிற்றே!”

அப்படித்தானே தண்டகவனத்து ரிஷிகளுக்கெல்லாம் கருணை காட்டினாயே! உங்களை ஹிம்ஸிக்கின்ற அரக்கர்களை யெல்லாம் ஒழித்துக் கட்டிவிடுகிறேன் என்று சொல்லவில்லையா! அப்போது கூட ஸீதம்மா, இந்த வம்பெல்லாம் உங்களுக்கு எதற்கு! வனவாசம் இன்னும் கொஞ்சநாள்தான், பொழுதைப் போக்கிவிட்டு ஊருக்குப் போய்விடுவோம்! ராக்ஷஸர்களோடு எதுக்கு வம்பு என்று தடுத்தானே! அதுபோல இப்போது தியாகராஜனுக்கு தயவு பண்ணாதே-ன்னு யாராவது தடுக்கிறார்களா? ஸீதம்மா அப்படி என் விஷயத்திலே செய்யமாட்டாளே வேறு யார் தடுக்கிறா?

“காதநே வாரெவரு” என்று கெஞ்சினார்.

இப்படி ஓர் பாவம். அடுத்தாற்போல இன்னொரு பாவம்.

“ராம! விபீஷணனைச் சேர்த்துக் கொள்ளக் கூடாதுன்னு சுகர்வ மஹாராஜா தடுத்தார். நீ கேட்கவில்லையே!

சுகர்வ மஹாராஜா ராமனுக்கு எவ்வளவு பிரியமானவர்? அவரையே மதிக்காத ராமனை வேறு யார் தடுக்க முடியும்? இப்படி ஒரு அதிகார தோரணை.

இப்படி இரண்டுவிதமான ராக பாவமும் அந்த அனுபல்லவியிலே அமைந்திருக்கிறது.

சுந்தரம் அய்யர் இரண்டு விதமாகவும் பாடிக் காட்டினார்.

“எனக்கு சரியாக பாடவராது! என்னவோ தாறுமாறாப் பாடி விட்டேன்.” பெரியவாள் முகம் ரோஜாக்கள் போல சிவந்து மலர்ந்து விட்டது.

“இந்த பாவங்களை யாராவது ஸங்கீத வித்வான்கள் கிட்ட நீ சொன்னாயோ”, “சொன்னேனே! ஜி.என்.பி ஸார்கிட்டே சொன்னேன். ரொம்ப சந்தோஷப்பட்டார். அவர் இந்த மாதிரி பாவங்கள் தெரியறாப்போல பாடுவார். பெரியவாகிட்ட ஒரு சந்தேகம் தீர்த்துக்கிறதற்காக வந்தோம்.”

“ஸங்கீதத்திலே நான் என்ன சந்தேகத்தைத் தீர்க்கப்போகிறேன்!”

“பெரியவாள் ஸௌந்தர்யலஹரியிலே - கலே ரெகா:திஸ்ர:

என்று சுலோகத்திற்குச் சொன்ன சங்கீத விளக்கங்களைப் படித்துவிட்டு பெரிய வித்வான்களெல்லாம் ஆச்சரியப்பட்டுக் கொண்டிருக்கா...”

“அது ஆகட்டும் உனக்கென்ன சந்தேகம்?”

ஸாஹித்யத்திலே ஒரு சந்தேகம் என்று சொல்லிவிட்டு ராம ஸமயமு ப்ரோவவே கீர்த்தனத்தில் இரண்டாவது சரணத்தைச் சொன்னார்.

ஸ்வாமிகள் இவனைப் பார்த்து “அதைப் பதம் பிரித்துச் சொல்” என்கிறார்கள்.

தாந்த ஸம்ரக்ஷண

ஆகமாந்த சர பாகவதாந்த ரங்கசர

ஸ்ரீகாந்த

கமநீய குண

அந்தகாந்தகஹித

அந்தரஹித

முநிசிந்தநீய

வேதாந்த வேத்ய.....

பெரியவர்கள் இடைமறித்தார்கள்.

முநிசிந்தநீய வேதாந்த வேத்ய - என்று ஒரு பதமாகவே இருக்கலாம் போலிருக்கே மேலே சொல்லு - இவன் தொடர்ந்தான்.

ஸாமந்தராஜநுத

யாந்த

பாந்த

நிசாந்த

ஸுகருணாஸ்வாந்த

நீகு இதி.... ராம ஸமயமு

இதிலே “யாந்த பாந்த” என்றால் ஒன்றும் புரியவில்லை.

“ஓரே ப்ராஸமாக வைத்துப் பாடியிருக்கிறாரே! யாராவது பாடிக் கேட்டதுண்டோ!”

இவன் “நான், கேட்டதில்லே”

சுந்தரம் ஐயர் “நானும் கேட்டதில்லே”

“பாடிக் கேட்டால் தான் ஸ்வாரஸ்யம் நன்றாகப் புரியும்!”

“இப்போ நீ சொன்னாயே காதநே வாரெவரு அந்த மாதிரி”

சுந்தரம் ஐயர் “ஆனால் பதங்களுக்கு அர்த்தம் தெரிந்தால்தானே ஸ்வாரஸ்யம் புரியும்.” பெரியவர்கள் சற்று மெளனம். பிறகு பேசினார்கள்.

“மந்தர் சாஸ்திரங்களிலே பல தெய்வங்களைப் பற்றி மந்திரங்கள் சொல்லியிருக்கிறது. அதை எப்படி உபாசிக்கிறது என்கிற மார்க்கம் என்றெல்லாம் நிறையச் சொல்லி இருக்கு. ஆனால் மந்தரத்தை மட்டும் ஸ்பஷ்டமாகச் சொல்லியிருக்காது. ஏன்னா! மந்திரங்களை ஒரு குருவிடமிருந்து தான் உபதேசம் பெற வேண்டும். அவரும் சிஷ்யனுடைய தகுதி பார்த்து உபதேசம் செய்வார். எலெக்ட்ரானிக்ஸ் பற்றி புத்தகத்திலே படித்துவிட்டு மெஷினிலே கை வைத்தா ஷாக் அடிக்கும். முறையாகக்

கற்றுக் கொள்ள வேண்டும். அதுபோல மந்திரங்களுக்கு எலக்ட்ரிஸிடி போல ரொம்பப் பவர் உண்டு. புஸ்தகத்தைப் பார்த்து தானே ஐபிக்க ஆரம்பித்தால் சில சமயம் விபரீதத்திலே கொண்டுவிடும். அதனாலே சாஸ்திரங்களிலே மந்திரங்களின் ஸ்வரூபத்தை - புதிர் போல மறைத்துத்தான் சொல்லியிருக்கும். அதிலே பல முறைகள் உண்டு. தியாகராஜ ஸ்வாமிக்கு மந்திரசாஸ்திரம் தெரிந்திருக்கு. அவருக்கு ராமநாமம் தானே ப்ராணன். அதைச் சொல்வதற்கு யாருக்கும் எந்த உபதேசமும் வேண்டாம். தானே 'மர' என்று மாற்றிச் சொன்னால்கூட கேஷமம் உண்டு, என்று போதேந்திர ஸரஸ்வதி ஸ்வாமிகள் சாஸ்திரமே எழுதியிருக்கிறார். ஆனால் தியாகராஜ ஸ்வாமிகளுக்கு கீர்த்தனம் பாடுகின்ற உற்சாகத்திலே மந்திர சாஸ்திர ரீதியாக ராமநாமத்தை மறைத்தே சொல்வோமே என்று தோன்றியிருக்கு. அதற்கு அநுகூலமாக ப்ராஸமாக அவர் வாக்கிலே 'யாந்த பாந்த' என்று உதித்திருக்கு! அவ்வளவுதான் என்றார்கள். சுந்தரம் ஐயர் "எனக்கு மந்திரம் தந்திரமெல்லாம் தெரியாது. பெரியவாதான் அந்தப் புதிரை அவிழ்த்து விடவேணும்".

"புதிரென்ன? காமகோடி மாதிரி இதுவும் ஒன்று" என்று அடுத்த புதிரைப் போட்டார்கள் பெரியவர்கள்.

சுந்தரம் ஐயர் திகைத்து இவனைப் பார்த்தார். பெரியவர்கள் - உனக்குப் புரியும் என்று உன்னைப்பார்க்கிறார். நீ சொல்லேன்.

இவன் "எனக்கும் புரியலயே"

இப்போ நான் என்ன சொன்னேன்?

"காமகோடி மாதிரி இதுவும் என்று சொன்னா பெரியவா"

"ஆமாம் காமகோடினா என்ன அர்த்தம்? காமங்களின் கோடி. கோடிக்காமங்கள் காமகோடி பீடத்திலே இருக்கு என்று அர்த்தமா?"

இவன் சொன்னான் "லலிதா ஸஹஸ்ரநாம பாஷ்யத்திலே த்ரிகூடா காமகோடிகா" என்ற நாமங்கள் பற்றி சொல்லும் போது ...

"பாஸ்கர ராயர் அங்கே சொன்னது நமக்குப் பொருந்தாது. அதற்கு முன்னாடி அம்பாளுடைய மந்திரம் வருகிறது. அதற்குப்

பொருத்தமா அவர் பாஷ்யம் எழுதிவிட்டார்".

இவன் சொன்னான் "பெரியவா உபந்யாஸத்திலே இப்படிச் சொன்னது ஞாபகம் வருகிறது."

என்ன?

"மனுஷ்யாளுக்கு எத்தனையோ காமங்கள் ஆசைகள். அதெல்லாம் அடைய வேண்டும் என்று அம்பாளை ஒருவன் பிரார்த்திக்கிறான். அம்பாள் கருணையோடு அத்தனை காமங்களையும் பூர்த்தி பண்ணி விடுகிறாள். அத்தனையும் கிடைத்த பிறகும் திருப்தி இல்லாமல் வேறு என்னத்தையோ கேட்கிறான். அப்போ அம்பாளாக கருணையோடு அவனுக்கு ஞானத்தை - பரபரம், ஞானத்தை அநுகூலம் செய்து விடுகிறாள். அவன் திருப்தியாக ஆநந்தமாக இருக்கிறான். காமங்களுக்கெல்லாம் கோடியிலே, முடிவிலே ஞானத்தாலே மோகூத்தை அடைகிறானே அதுதான் காமகோடி". மேலும் இவன் சொன்னான் "இப்படித்தான் நான் புரிந்து கொண்டேன்... அது சரியோ, தப்போ"

"நீ சொன்னதிலே தப்பு ஒன்றுமில்லை. தர்மம், அதர்மம், காமம், மோகூதம் என்று வரிசையாக நான்கு புருஷார்த்தங்கள் சொல்லியிருக்கு இல்லையா. அதிலே காமத்திற்கு அடுத்தபடி கோடியாக - முடிவாக வருவது மோகூதம். அது தான் காமகோடி பீடத்தினுடைய லட்சியம். அதனாலே அது காமகோடி. அதுபோல அட்சரவரிசையிலே க-விலே ஆரம்பித்து ப-ம விற்கு பிறகு ய ர ல வ வென்று வருகிறதில்லையா அதிலே ய வுக்கு அடுத்தபடி வருவது ரா. ப ப₂ ப₃ ப₄ ம - என்று நாலாவது அக்ஷரத்திற்கு பிறகு வருவது ம. யாந்த - என்றால் ரா, பாந்த என்றால் ம - ராம".

இந்த மாதிரி தான் தியாகராஜர் அபிப்பிராயப்பட்டிருக்கிறார் என்கிறதை ஊர்ஜிதம் பண்ணுகிறாப்போல அடுத்த பதம் வருகிறது 'நிசாந்த'. ராத்திரிக்குப் பிறகு முடிவில் வருவது பகல் - பிரகாசம். நமது அஞ்ஞானம் விலகும்போது ராமன் பிரகாசிக்கின்றான் என்று அர்த்தம்.

தூர்யோதயம் போல கண்களுக்குக் குளிர்ச்சியாக தர்சனம் கொடுப்பவனே என்று அர்த்தம் புரிந்து கொள்ளலாமே. அதுபோல "யாந்த பாந்த" வின் அர்த்தமும் புரிந்துவிடும் என்று நினைத்திருக்கிறார் தியாகராஜ ஸ்வாமிகள் என்று கூறிக்கொண்டே எழுந்துவிட்டார்கள்.

சுந்தரம் ஐயர் கண்களில் தாரைதாரையாக நீர்வழிந்தது. "பச்சைக் குழந்தைக்குச் சொல்கிறாப்போலே இப்படி வேறே யார் சொல்லுவா" - என்று விம்மினார். வணங்கி விடை பெற்றனர். மடத்தை விட்டு வெளியே வந்ததும் சுந்தரமய்யர் இவனை இழுத்துக் கட்டிக் கொண்டார்.

"நீர் என்கூட இல்லையென்றால் இதெல்லாம் கிடைத்திருக்குமா?" "அப்படி அல்ல. பெரியவா இன்னும் விபரமா உங்களுக்கு எடுத்துச் சொல்லியிருப்பார்கள்".

"இந்த முட்டாள்களுக்கு ஒன்றும் புரியாது என்று ஒரு வார்த்தையிலே யாந்த என்றால் ரா - பாந்த என்றால் ம - ராம. போய்விட்டு வா! என்று அனுப்பியிருப்பார்கள். இப்பேற்பட்ட அபுதமான ரஸாநுபவம் கிடைத்திருக்குமா!"

மற்றொரு சமயம் பெரியவர்கள் காளஹஸ்தியில் ஒரு சாதுர்மாஸ்யம் இரண்டு மாதங்கள் தங்கி இருந்தார்கள். பொன்முகலி ஆற்றங்கரை ஓரம் - பெரிய சத்திரம். அதிலே முகாம். ஒருநாள் பிற்பகல் இரண்டு மணிக்கு பூஜை முடிந்து தீர்த்தம் கொடுத்து விட்டு உள்ளே சென்றார்கள். சத்திரத்தின் உள்புறம், இடதுபுறம் அகலமான கூடத்தில் மேற்கு மூலையில் பூஜை அறை. மூங்கிற் பாய்களால் தட்டிகள் கட்டின மறைவு. நடுவிலே நீளமான முற்றம். இடதுபுறம் சற்று அகலம் குறைவாகத் தாழ்வாரம் தட்டிகள் வைத்து மறைத்து - ஒரு அறை.

பிகை முடிந்து வெளியே வந்தார்கள். மேலூர் ராமச்சந்திர அய்யர் ஒரு பித்தளை தொன்னைக் கிண்ணத்திலே துளஸீ தளங்களை ஆய்ந்து நிரப்பி பெரியவர்கள் அருகே வைத்துவிட்டு வணங்கினார். பெரியவர்கள் துளஸிக் கிண்ணத்தைக் கையிலே எடுத்துக் கொண்டு அறையிலே நுழைந்தார்கள். விசிறியும் கையுமாக இவனும் கூட நுழைந்தான். உள்ளே

கும்மிருட்டு. ஆஸனத்தில் அமர்ந்து - எதிரே சிக்குப்பலகையில் உள்ள விஷ்ணுபுராணப் புத்தகத்தைப் பிரித்து கையிலே நான்கு ஸெல்கள் போட்ட டார்ச் லைட்டின் உதவியுடன் நான்கு பக்கங்கள் படித்தார்கள்.

பிறகு நகர்ந்து - ஓலைப்பாயில் படுத்துக் கொண்டார்கள். இவன் விசிறிக் கொண்டிருந்தான். அரைமணி நேரத்திற்குப் பிறகு - ஓசைப்படாமல் பின் கட்டிலிருந்து சாம்பமுர்த்தி சாஸ்திரிகள் நுழைந்தார். எட்டிப் பார்த்தார். இவனை அழைத்தார். குசுகுவென்று பேசினார்.

செம்மங்குடி சீனுவாஸ்யயர், சுப்பலட்சுமி, சதாசிவம் இவர்கள் எல்லாரும் வந்திருக்கிறார்கள். வெளிக்கதவு தாழ்ப்பாள் போட்டிருக்கிறது. நீ போய் அதைத் திறந்து விடு நான் அவர்களை ஓசைப்படாமல் உள்ளே போய் உட்காருங்கள் என்று அனுப்புகிறேன். அவ்விதமே இவன் கதவைத் திறந்துவிட்டான். அவர்கள் அடிமேல் அடிவைத்து உள்ளே நுழைந்தனர். தம்பரா கொண்டு வந்திருந்தனர். கூட திருவாலங்காடு சுந்தேரச அய்யரும் வயலினுடன் வந்திருந்தார். பெரியவாள் அடைப்பு அறைக்கு முன்னே - ஆறு அடிவிட்டு ஒரு பெஞ்சைப் போட்டுத் தடுத்திருந்தது. பெஞ்சுக்கப்பால் உட்கார்ந்தார்கள். பதினைந்து நிமிஷம் மெளனம். பெரியவாள் விழித்துக் கொண்டு விட்டார்கள்.

விசிறிக் கொண்டிருந்த இவனைப் பார்த்து "யாராவது வந்திருக்கிறார்களா?" என்று கேட்டார்கள்.

இவன் விபரம் சொன்னான். முன்புறம் தடுப்பின் ஓரத்தில், இரண்டு அடி அகலத்தில் ஒரு திறப்பு அதன் மூலையில் உட்கார்ந்து கொண்டார்கள். வந்தவர்கள் பெஞ்சுக்கு மேல் கொண்டு வந்திருந்த பழத்தட்டுகளை வைத்து விட்டு அங்கேயே வணங்கினார்கள்.

"அவர்களை பெஞ்சுக்கு இந்தப் பக்கம் அழைத்து உட்காரச் சொல்" என்று இவனிடம் கூறினார்கள். அவர்கள் வந்து அமர்ந்தனர்.

"எங்கேயாவது கச்சேரிக்குக் கிளம்பினேளா?" என்று கேட்டார்கள்.

சீனுவாஸ்யர் சொன்னார் “பெரியவாளை தர்சனம் பண்ணிவிட்டு வருவோமே என்று சதாசிவம் சொன்னார். திருவாலங்காடு சுந்தரேசய்யரும் வந்திருந்தார். அவரையும் அழைத்துக் கொண்டு வந்தோம்”.

இவனை அழைத்து - வாசற்கதவைத் தாழ்பாள் போட்டுவிட்டு வா என்றார்கள்.

பாடலாமே என்பது போல அவர்களுக்கு கையைத்தூக்கி சமிஞ்சை செய்தார்கள்.

தம்புராவும் வயலினும் சுத்தமாக சுருதி சேர்ந்திருந்தன. சுந்தரேசய்யர் ஒரு மீட்டலில் கணீரென்று பஞ்சமம் காண்பித்தார்.

சீனுவாஸ்யர், பாட ஆரம்பித்தார். ஆநந்த பைரவி ராக ஆலாபனம் செய்தார். மத்யம ஸ்தாயியில் கொஞ்சம் ஸஞ்சாரம் செய்துவிட்டு மேல் ஸ்தாயியில் சுப்புலக்ஷ்மியைத் தொடர்ச் சொல்லிவிட்டு பிறகு மந்த்ரஸ்தாயியில் அவரே விஸ்தாரமாக மறுபடியும் ஆலாபனம் செய்தார். பெரியவர்கள் ஆடாமல் அசையாமல் எதிரே பார்த்துக் கொண்டிருந்தார்கள். பிறகு த்யாகராஜ யோகவைபவம் என்ற முத்துஸ்வாமி தீக்ஷிதரின் கருதியை இருவரும் சேர்ந்தே பாடினார்கள். அடுக்கடுக்காக ஸங்கதிகள், சுந்தசேய்யர் ஒரு நுணுக்கம் விடாமல் கூட இழைந்தார். பதினைந்து நிமிஷங்கள் கீர்த்தனம் நடந்தது.

பெரியவாள் சற்று மௌனமாக இருந்துவிட்டு “த்யாகராஜ ஸ்வாமி ஸ்மரணை ஸுகழு - என்று ஒரு கீர்த்தனம் பாடி இருக்கிறாரில்லையா? அது என்ன ராகம்?”

சீனுவாஸ்யர் “ஜநரஞ்ஜநீ”

பெரியவர்கள் - ஜநரஞ்ஜநீ. ஸாதாரணமான ஸங்கீதமே தெரியாதவாகூட அந்த ராகத்தை ரசிப்பார்கள் என்று அர்த்தமோ?

அப்படி கீர்த்தனம் அமைந்திருக்கு. பாடலாமே! என்றார்கள் பெரியவர்கள். இருவரும் பாடினர். “ராமநாமச்ரவணமு வல்ல” என்ற இடத்தில் சற்று நேரம் நிரவல்கூட செய்தார்கள். முடிந்ததும் பெரியவர்கள் கேட்டார்கள்.

இந்த தீக்ஷிதர் கருதியைக் குறிப்பாக பாடினீர்களா! ஏதாவது பாடலாம் என்று பாடினீர்களா?

சீனுவாஸ்யர் சொன்னார்.

பல்லவியில் தியாகராஜயோகவைபவம் ராஜயோகவைபவம் யோகவைபவம் வைபவம் என்று முடுக்கு வைத்துப் பாடி இருக்கிறார். ஸங்கீத விந்யாஸத்திற்காக மட்டும்தான் அப்படி பாடினாரா?

“இப்படி ஏன் சந்தேகம் வந்தது? அவருக்கு ஸங்கீத அமைப்புதான் முக்கியம். அவருக்கு இஷ்டதெய்வம் குகன், சுப்பிரமணியன். அம்பாளிடமும் ஈடுபாடு உண்டு. மற்ற எல்லா தெய்வங்களையும் பாடியிருக்கிறார். மதுரைவீரனைப் பற்றிகூட பாடி இருக்கிறார் இல்லையா”.

அவருக்கு ஸங்கீத ராக விந்யாஸம் முக்கியம். அது ஏதாவது ஒரு தெய்வத்தின் பேர்ல இருந்தால், அந்த பக்தியுள்ளவா பாட்டுமே என்று பாடி இருக்கிறார்.

த்யாகராஜ ஸ்வாமிக்கு ராமனிடம் பக்தி. ஏகாந்த பக்தி. அந்த பக்திக்கு உதவியா ஸங்கீதத்தை வைத்துக் கொண்டார். தீக்ஷிதரோ ஸங்கீத அமைப்பு எப்படியெல்லாம் பண்ணிப் பார்க்கலாம் என்று கற்பனை பண்ணி அதுக்காகப் பதங்களைக் கோத்து, தாளத்தின் ... அதை எப்படிச் சொல்றது. எனக்கு அந்த பாஷை வராது.

சீனுவாஸ்யர் சொன்னார்.

“சொல்லுக்கட்டு, ஒதுக்கல், சதுக்கல்” ன்னு சொல்லுவா

“அதெல்லாம் வைத்து பாடுவதற்கு அங்கூலமாகப் பதங்களை, பதங்களின் அட்சரங்களை எண்ணிப்பார்த்துச் சேர்ந்து கீர்த்தனங்களைப் பாடி இருக்கிறார். அந்த ரீதியிலே த்யாகராஜ யோக வைபவம் என்று ஸமாஸ பதத்தைப் பிரித்துப் பாடி இருக்கார். அதுவே ரொம்ப நன்றாக இருக்கே அது போதுமே”

சீனுவாஸ்யர் அவருக்கு அந்தப் பதங்களை அப்படி பிரிக்கிறதிலே வேறே அபிப்பிராயமும் இருக்குமோ? என்று நினைத்தேன்.

“இருக்கலாமே! யோசித்துப் பார்ப்போமே! தியாகராஜயோக வைபவம். திருவாரூர் தியாகராஜர் அஜபா நடனம் புரிந்தவர். அது

எங்கே புரிந்தார்? பகவான் நாராயணன் பாற்கடலிலே சேஷசயந்திலே படுத்துக் கொண்டிருக்கும் போது - அவருடைய ஹ்ருதய கமலத்திலே நடனம் புரிந்தார். தியாகராஜர் தூங்கிக் கொண்டிருக்கின்ற நாராயணன் சாந்தமாக - ஒரே சீராக மூச்சு விட்டுக் கொண்டிருக்கிறார். அவருடைய வக்ஷஸ்ஸ்தலம் ஒரே சீராக விம்பி இறங்கிக் கொண்டிருக்கிறது. மேலும் கீழுமாக அந்த ரீதியில் தியாகராஜர் பெருமானுடைய ஹ்ருதய கமலத்தில் நடனமாடுகிறார்.

மௌனமாக மனதுக்குள்ளே ஜபம் பண்ணினால்கூட மனதிலே சலனம் உண்டு - மனதிலே கூட ஜபம் செய்யாவிட்டால் ஒரு சலனமும் இருக்காது. அப்படி சலனமில்லாமல் நடனம் செய்தார் தியாகராஜர். அதற்குப்பேர் அஜபா நடனம். நாராயணனுடைய ஹ்ருதயகமலத்திலே தியாகராஜ நடனம். அந்த தியாகராஜருடைய ஹ்ருதய கமலத்திலே மனதால் ஜபம் கூடச் செய்யாமல் அஜபா ராம நாம த்யாநம். அவாளுக்குள்ளே அவ்வளவு பரஸ்பரம் ஆழமான ப்ரீதி. அந்த நடனத்தை நாம் எல்லாம் பார்க்க வேண்டாமா! அதுக்காக ஸ்தூலமாக திருவாரூர் தியாகராஜ ஸ்வாமியின் உதஸவத்திலே அவர் ஒரு பல்லக்கில் அஜபா நடனம் செய்து கொண்டு காட்சி கொடுப்பார். அந்தப் பல்லக்கினுடைய வாரைத் தண்டுகளிலே ஒரு விஷேசம். அந்தத் தண்டுகள் மிகவும் லேசாக கொஞ்சம் அசைந்தால் கூட வளையக்கூடிய ஒரு மரத்திலே செய்யப்பட்டது. அவ்வளவு லேசான வாரைத்தண்டு பல்லக்கைத் தூக்கினால் ஓடிந்து போய்விடுமில்லையா. அதற்காக அந்தத் தண்டைச் சுற்றி தோலினாலே சுற்றி சுற்றிப் பாதுகாப்பாக வைத்திருப்பார்கள். அது வளையவும் வளையணும், ஓடியவும் கூடாது. அந்தத் தண்டுகளிலே பல்லக்கை வைத்து அதிலே தியாகராஜரை எழுந்தருள்பண்ணி போகிகள் தூக்குவார்கள். அந்த போகிகளுக்கு எப்படித் தூக்க வேண்டும் என்று பழக்கப்படுத்தியிருப்பார்கள். போகிகள் அதை சீராகத் தூக்கும்போது அந்தப் பல்லக்கு மேலும் கீழும் ஏறி இறங்கும். தியாகராஜரும் ஏறி இறங்குவார். இது ஒரு அதிசயமில்லையா? அதைத்தான் தீக்ஷிதர் தியாகராஜயோக வைபவம் என்று பாடினார்.

அடுத்தாற்போல ராஜயோக வைபவம். யோகத்திலே இரண்டு விதங்கள் உண்டு. ஹடயோகம், ராஜயோகம் என்று பெயர்.

ஹடயோக சாதனை பண்ணறவா - பலவந்தமாகப் பட்டினியெல்லம் கிடந்து இந்திரியங்களைப் பலஹீனமாக்கி விடுவார்கள். கண்கள் பார்க்காது. காது கேட்காது, முக்கு நுகராது, நாக்கு ஊறாது, அப்போது பராணாயாமம் செய்தால் மனதும் அடங்கி விடும்.

அப்படி உடலை வருத்திக் கொண்டு யோகாயாஸம் பண்ணி ஸமாதி நிலைக்குப் போவார்கள். இது ரொம்ப கடினமான விஷயம். இது ஹடயோகம்.

ராஜயோகம் என்பது பகவத் பக்தியோடு கூடச் செய்வது. பகவானிடத்திலே இந்திரியங்களை ஈடுபடச் செய்து, மனதை பகவானுடைய ஸ்வரூபத்யானத்திலே நிலைநிறுத்தி மெதுவாக சமாதி நிலையை அடைகின்ற வழி. அவர்கள் சமாதி கலைந்தால் கூட பகவானுடைய குணங்களைச் சிந்திப்பது - பகவந்நாம கீர்த்தனம் செய்வது என்று பகவத் விஷயத்திலேயே ஈடுபட்டிருப்பார்கள். அது ராஜயோக வைபவம்.

அப்புறம் யோக வைபவம்

இப்படி எப்போதும் பகவத் விஷயத்திலேயே ஈடுபட்டவர்கள் ஒரு மனதாக ஒரு தெய்வத்தினிடத்திலே ஈடுபட்டவர்கள் கூடிப் பாடுவது, பேசுவது யோக வைபவம்.

இப்படியெல்லாம் நல்ல மார்க்கத்திலே ஈடுபட்டு ஸம்ஸார சிரமமே தெரியாமல் ஓரவனுக்கு மனது பக்குவப்பட்டுவிட்டால் அவனுக்கு பார்க்கிற இடங்கள் எல்லாம் விபுவான பரமாத்மா தான். அது வைபவம் இல்லையா!

வம். என்றால் மந்திரசாஸ்திரத்திலே அம்ருத பீஜம் என்று சொல்வார்கள். அதுவே அம்ருதம். அதுவே மோக்ஷ நிலைக்குப் போகிறது என்று அந்தப் பதங்களை அடுக்கிக்காட்டி இருக்கிறார். தீக்ஷிதர் இப்படி நினைத்துப் பாடியிருக்கிறாரோ - என்னவோ நமக்குத் தெரியாது. ஆனால் அந்தப்பாட்டின்

அமைப்பை இப்படி நினைத்து நாம் ரஸிக்கலாமே! ஸங்கீத விந்யாஸமும் அபிப்ராய விந்யாஸமும் ஒற்றுமையாக இருக்கிறதிலே ஒரு ஆநந்தம் கிடைக்கிறதில்லையா.

அந்தக் கீர்த்தனை நீங்கள் பாடின பிறகு - தியாகராஜ கீர்த்தனம் பாடச் சொன்னன் இல்லையா. அந்தக் கீர்த்தனத்திலே முன்னால் சொன்ன ரஸங்கள் எல்லாவற்றையும் தியாகராஜ ஸ்வாமி குறிப்பாச் சொல்கிறார்.

ராமநாம ஸங்கீர்த்தனம் செய்து பிறர் பாடிக் கேட்டு அவருக்கு உள்ளேயும் வெளியேயும் ராமநாமமே நிறைந்திருக்கிறது. அந்த ஆநந்தத்திலே ராம என்று வாய்விட்டுச் சொன்னா நாக்கு தழுதழுத்துப் போகிறது. மனதால் ஜபம் பண்ணினால் மனது மழுங்கிவிடறது. ஜபமும் பண்ணாமல் ராம நாமத்தை ஸ்மரிக்கிறார். த்யானம் பண்ணுகிறார். அந்த ஸுகத்தை அநுபவிக்கிறார். ஸ்மரணே ஸுகமு ராம நாம ஸ்மரணே ஸுகம். எவ்வளவு ஸுகம்? இதை மனுஷ்ய ஜன்மாவிலே இப்படி ஒரு ஸுகம் அநுபவிக்கலாம் என்று பகவான் வைத்துவிட்டானே. மனுஷ்யன் எவ்வளவு கொடுத்து வைத்தவன்? என்று ஆச்சரியப்படுகிறார்.

ராஜயோகிகள் கூட பகவானுடைய நினைவோடு ப்ராணாயாமம் எல்லாம் செய்து ஸமாதி நிலையில் சுகம் அடைவார்கள். அதுவும் அவர்கள் மிகச்சிறந்த ராஜயோகிகள்

ஆனால்தான் கிடைக்கும்.

வர ராஜயோக நிஷ்டுலெள அப்பேற்பட்ட சுகம் ஒரு யோகஸாதனையும் செய்யாமல் வெறுமனே ராமநாமம் சொல்லி கேட்டுக் கொண்டிருக்கிறவனுக்கு கிடைக்கிறதே. அதே சுகம் கிடைக்கிறதே! வர ராஜ யோக நிஷ்டுலெள வாரிகி - ஆநந்தமந்தேட்டு.

அது எப்படி வந்தது? ராம நாமங்களை பலர் கூடிச் சொல்லிக் கேட்கும் போது மனதிலே, தியானத்திலே வந்திருக்கின்ற ராமனைக் கூட மறைத்து ராம நாம ஸ்வரூபமே நிறைந்து போய் விடுகிறதா?

அந்த நிறைந்த மனதிலே ராமபக்தியை அது எப்படி வளர்த்து விடுகிறது. வேறு என்ன சுகம் வேணும்? நிஷ்காம தியாகராஜஸ்யே - நாம ஸ்மரணே.

இப்படி ராமநாமத்தை நினைக்கிற பாக்கியம் கிடைத்து விட்டால், அதைக் காட்டிலும் என்ன சுகம் வேண்டும்? என்கிறார் தியாகராஜ ஸ்வாமி. இப்போ தீக்ஷிதருடைய தியாகராஜயோக வைபவத்தை நினைத்துப் பார்த்தோமே. அத்தனையும் தியாகராஜ யோக வைபவமாகவே நமக்குத் தோன்றுகிறதில்லையா - என்று நிறுத்தினார்கள்.

எங்கும் ஒரே மௌனம்.

Obituary

M.S. SUBBULAKSHMI



In the recent passing away of M.S. Subbulakshmi the Indian Music world in general and the Carnatic music world in particular has suffered an inestimable loss. Her music was a rare fusion of bhakti and bhava along with technical expertise of the highest order – a rare confluence indeed. Her attitude to music was exemplified by the following excerpts from a speech she made at the Indian Fine Arts Society at Chennai.

'I offer my prostrations to the soul of my mother and music teacher, Smt. Shanmughavadivu. To my husband [Sri. T. Sadasivam], to whom I owe everything in my personal life and

musical career, I dedicate this new title which is being awarded to me. I make my prostrations to revered Rajaji who looked after us with parental care and continues to do so even though invisible. I make prostrations to the golden feet of the Walking Godhead, Kanchi Jagadguru, Sri Sankaracharya who has been protecting us every moment in our lives'.

The best tribute that can be paid to her is to quote a few expressions of admiration from notable figures. Mahatma Gandhi said "She loses herself in bhajan. During prayer one must lose oneself in God. To sing a bhajan is one thing; to sing it by losing oneself in God is quite different".

Dr. Radhakrishnan said "It is a great joy to listen to Srimathi Subbulakshmi who always takes her hearers to a mood of great exaltation. She has contributed to many noble causes. Her music is a gift of the Gods which she has placed at the service of the nation".

Jawaharlal Nehru said "Though accustomed to public speaking, I find it not too easy to address on this occasion. Subbulakshmi's music has a moving quality and whenever she visits Delhi there is a thrill among the people whom she carries away by her melody. Who am I, a mere Prime Minister before a Queen of Songs?".

No better technical assessment of her music can be made than that of Sangita Kalanidhi T.V. Subba Rao who said, " Her presentation of the Sahitya is the clearest possible for a musician. Whatever be the languages of the pieces, she rendered them with the natural beauty of intonation peculiar to each language. She knew fully the bhava or the sentiment of the compositions she rendered. Her music is the ecstatic outpourings of a heart that felt and a mind that knew true beauty in sense and sound. If the perfect union of *Vak* and *Artha* be literature, a fusion of these two with *Swara* is music. And MSS did unfailing justice to the harmonized synthesis of the triple elements. Her renderings are full of passion and feelings. Her music, her soul-charged voice overwhelm one so completely that he is rendered a plaything of emotions. Her impassioned melody transports the sensitive listener to sublime heights of sublime bliss".

- P. N. Krishnamoorthy

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PUBLIC CONDOLENCE RESOLUTION PASSED AT THE MEETING OF VARIOUS INSTITUTIONS OF FINE ARTS, EDUCATION & RELIGIOUS INSTITUTIONS OF MUMBAI UNDER THE CONVENORSHIP OF SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA ON THURSDAY, 16TH DECEMBER 2004 AT 7.00 P.M. AT SRI SHANMUKHANANDA CHANDRASEKARENDRA SARASWATHI AUDITORIUM.

This meeting of several institutions engaged in promoting the cause of Fine Arts, Education & Religion in the *Mahalakshmi Kshetra* of Mumbai, condoles the sad demise of *Bharat Ratna* Dr. M.S. Subbulakshmi on Saturday, 12th December 2004 after a brief period of illness.

Subbulakshmi ("M.S." as she was popularly called) was perhaps the most charismatic and popular carnatic musician we have known in our living times. She was the face of classical music for both the masses and connoisseurs for over six decades. She ruled the music world with her melody, divinity, talent and beauty. She captured the imagination of generations of music lovers and was indeed a trail blazer. She was the first musician to have been conferred the *Bharat Ratna* by the Government of India.

Born on September 16, 1916 to Madurai Shanmuga Vadivu Ammal and Subramania Iyer, MS showed promise of her talent from a very young age. She cut her first record for HMV at the age of 10! She gave her first performance at the Madras Music Academy at the age of 17. After a brief stint in films, mostly Tamil, MS took to Carnatic Music as a whole time passion. Mesmerizing both lay listeners and connoisseurs, she won

plaudits from fellow artistes belonging to different cultures and systems of music. With her still increasing repertoire of several musical forms and languages, MS's involvement in each concert did not stale with time. Even when she was 80, she hit the Gandhara of the upper register and made the audience soar with her. No other artiste has been as successful in blending the intuitive and the reflective elements of arts.

Public adulation for MS was evoked not only for her Music but also for the other worldly qualities she represented. It is not human heart but divine grace which manifested itself through her Music. Her concerts and cassettes have over the period raised over Rs. 3 Crore for charity. Honours were heaped on Subbulakshmi including the highest civilian award *Bharat Ratna*, *Kalidas Samman*, *Konark Samman*, *The Ramon Magsasay Award*, *Fellowship of the Sangeet Natak Academy*, *the Desi Kottama* and *Doctorates* from several universities and the *Indira Gandhi Award for National Integration*. She was the first woman to receive the *Sangeetha Kalanidhi* of the Madras Music Academy. Amazingly, MS remained untouched by the overwhelming adulation she received all her life from every quarter.

Mumbai has always been dear to

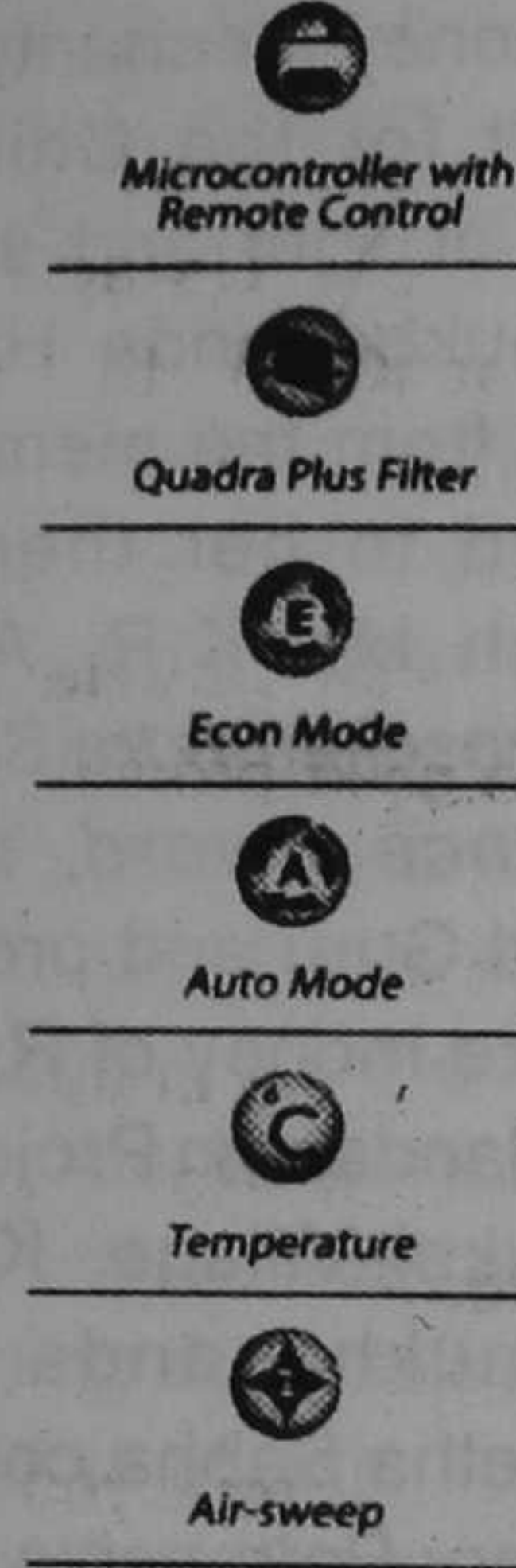
Subbulakshmi. In this *Mahalakshmi Kshetra* she gave several concerts to raise money for charity. Her memorable concert for the Chinmaya Mission, devoid of light and sound, in the Old Shanmukhananda Hall can never be erased from the memory of those who listened to her then. She received through Mr. K.R. Atmanathan, *Sri Chandrasekarendra Saraswathi National Eminence Award*, named after the revered Guru and promptly transferred the prize money of Rs. 2.5 lakhs to the Mani Mandapam Project for Mahaswami at Orikkaikai Village, Kanchipuram. The Shanmukhananda Fine Arts & Sangeetha Sabha conferred on her the *Honorary Patronship* of the Sabha in its Golden Jubilee Year and with her consent which appears she never gave it to anyone else, instituted the "*Shanmukhananda Dr. M.S. Subbulakshmi Best Music Teacher Award*" in its Golden Jubilee Year i.e. 2002.

Her surrender to the *Mahaswami* of Kanchi, Chandrasekarendra Saraswathi, 68th Pontiff of venerated *Kanchi Kamakoti Peetam* was total. "Maitreem Bhajata" composed by *Mahaswami*, sung by MS at the United Nations in 1966

became her finale in every subsequent concert. The last two lines of this composition echo the Upanishadic injunction for control, generosity and compassion. (*Dharmyata, Datta, Dayadhvam*). Such was her intense devotion and reverence to the *Mahaperiyaval* that in her last journey she was draped with the shawl he gave her many years before in her honour. After the death of her husband, Shri. Sadasivam in 1997, MS slowly withdrew from public concerts. On 12th December 2004, MS breathed her last. The shower of Music that soothed the earth has ceased. The melody wafts. It will continue though the breathe has stopped. MS would occupy the highest position in the hearts of music lovers. Subbulakshmi is indeed a legend who transcends time and whose golden voice would bring joy and serenity whenever it is heard.

This assembly of all institutions of Fine Arts, Education & Religion pay their respectful homage to the departed soul and prays for fortitude and courage to the bereaved members of her family. The passing away of MS signifies the end of an epoch. There has never been a person like her and there never will be. □

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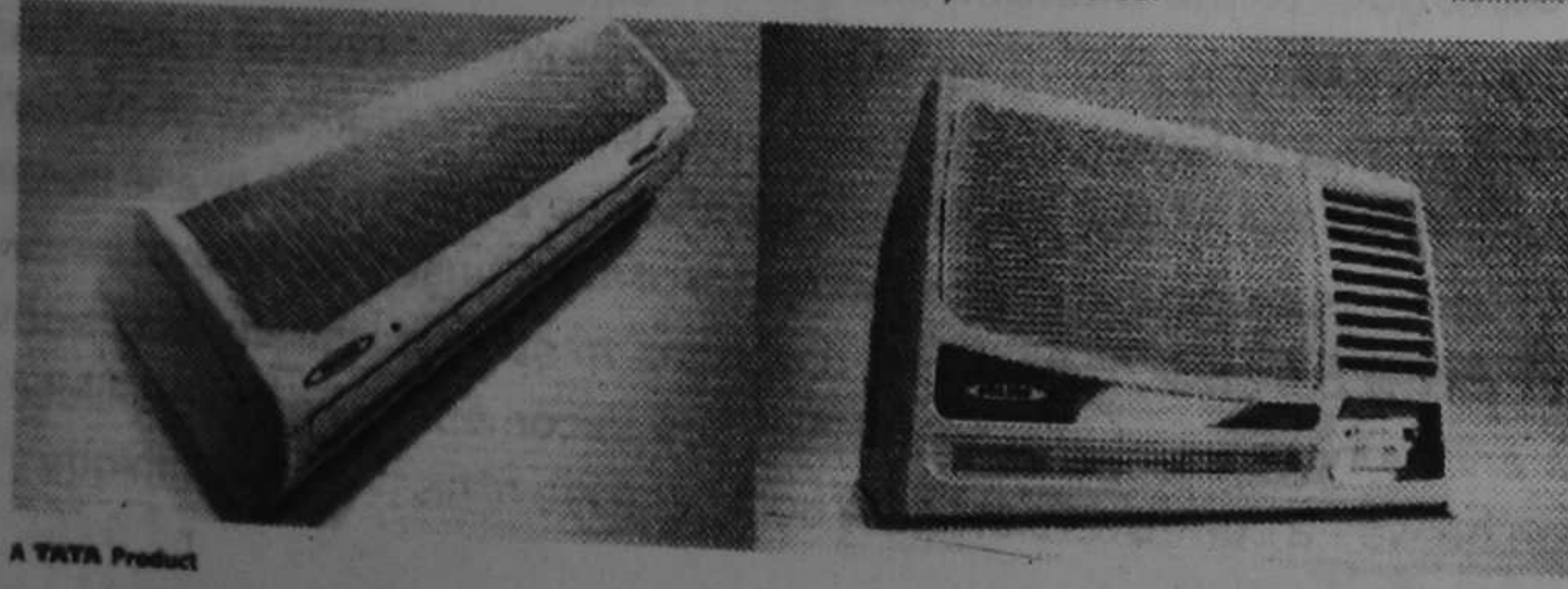


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SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)
Sangeetha Vidyalaya Scholarship Awards (2003 - 2004)

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
1.	VOCAL / CARNATIC : Suryasekhara Iyer Memorial (Instituted by Shri. P.S. Sitharaman)	Kum. Smrithi S.	Smt. Radha Santhanam / Shri. V. Vamanan
2.	Indian Bank Endowment (Instituted by Indian Bank)	Kum. Smrithi S.	Smt. Radha Santhanam / Shri. V. Vamanan
3.	Muthukrishna Yathindra Memorial (Instituted by Shri. Seerkazhi Sundaresan)	Mr. Jayamohan Pillai	Smt. Radha Santhanam
4.	Indian Bank Endowment	Mr. Jayamohan Pillai	Smt. Radha Santhanam
5.	M.V. Shankar Memorial (Instituted by Shri. N.V. Bringi)	Master Tejasvi S.	Smt. Radha Santhanam
6.	Indian Bank Endowment	Master Tejasvi S.	Smt. Radha Santhanam
7.	Shri. Jayaram Mani Endowment (Instituted by Shri. Jayaram Mani)	Master Tejasvi S.	Smt. Radha Santhanam
8.	Indian Bank Endowment	Kum. Kanakavalli S.	Smt. Vilasini Dattarajan
9.	Smt. Kalyani Sharma Endowment (Instituted by Smt. Kalyani Sharma)	Kum. Kanakavalli S.	Smt. Vilasini Dattarajan
10.	Indian Bank Endowment	Kum. Abarna Balan	Smt. Radha Santhanam
11.	Lakshmi Easwar Memorial (Instituted by Shri. T.N.P. Easwar)	Kum. Abarna Balan	Smt. Radha Santhanam
12.	Indian Bank Endowment	Kum. Abarna Balan	Smt. Radha Santhanam
13.	Radhika Ganapathy Endowment	Smt. Parvathy Mangalam	Smt. Lakshmi Natarajan
14.	Trichy Swaminatha Bhagavathar Endowment (Instituted by Trichy Shri. Swaminatha Bhagavathar)	Smt. Parvathy Mangalam	Smt. Lakshmi Natarajan
15.	Kambangudi Kamalambal Venkatarama Memorial (Instituted by Shri. V. Athmanatha Iyer)	Smt. Parvathy Mangalam	Smt. Lakshmi Natarajan

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
VOCAL / CARNATIC :			
16.	Dena Bank Krishnaswamy Memorial (Instituted by Shri. K. Ramaswamy)	Kum. Priya B.	Smt. Vilasini Dattarajan
17.	Indian Bank Endowment	Kum. Priya B.	Smt. Vilasini Dattarajan
18.	Indian Bank Endowment	Mr. Rajesh P.	Smt. Vilasini Dattarajan
19.	Indian Bank Endowment	Mast. Chiraag S.	Smt. Vilasini Dattarajan
20.	Indian Bank Endowment	Ms. Anita R.	Smt. Vilasini Dattarajan
21.	Indian Bank Endowment	Mr. Vinod K. Das	Smt. Radha Santhanam
22.	Indian Bank Endowment	Kum. Prapthi S.	Smt. Radha Santhanam
23.	Indian Bank Endowment	Kum. Archana Rao	Smt. Vilasini Dattarajan
24.	Indian Bank Endowment	Mr. Umamahesh Gopalan	Smt. Radha Santhanam
25.	Indian Bank Endowment	Kum. Preeti R.	Smt. Radha Santhanam
26.	K. S. Narayanaswamy Memorial (Instituted by Smt. Kalyani Sharma)	Kum. Abarna Balan	Smt. Radha Santhanam
VOCAL / HINDUSTANI :			
27.	Digumarti Sivarama Prasad (Instituted by Smt. T. Sucharita Devi)	Kum. Anuja K. Kum. Jaspreet Kaur Tandon	Shri. Suresh Degwekar Shri. Suresh Degwekar
28.	Indian Bank Endowment	Kum. Anuja K.	Shri. Suresh Degwekar
29.	Indian Bank Endowment	Kum. Jaspreet Kaur Tandon	Shri. Suresh Degwekar
30.	Indian Bank Endowment	Mast. Jayesh N.	Shri. Suresh Degwekar
VEENA :			
31.	Shri. Jayaram Mani Endowment (Instituted by Shri. Jayaram Mani)	Smt. Usha S.	Smt. Mangalam Muthuswamy
32.	Indian Bank Endowment	Smt. Usha S.	Smt. Mangalam Muthuswamy

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
VEENA :			
33.	Smt. Kalyani Sharma Endowment	Kum. Gayatri G.	Smt. Mangalam Muthuswamy
34.	Indian Bank Endowment	Kum. Gayatri G.	Smt. Mangalam Muthuswamy
35.	Smt. Hema Malini Endowment (Instituted by Smt. Jaya Chakravarthy)	Dr. N. Sekar	Smt. Mangalam Muthuswamy
36.	Indian Bank Endowment	Dr. N. Sekar	Smt. Mangalam Muthuswamy
37.	Smt. Hema Malini Endowment	Kum. Padma S.	Smt. Mangalam Muthuswamy
38.	Indian Bank Endowment	Kum. Padma S.	Smt. Mangalam Muthuswamy
39.	Veenai Suguna Memorial (Instituted by Smt. Subhasini Giridhar)	Kum. Snigdha R.	Smt. Mangalam Muthuswamy
40.	Indian Bank Endowment	Kum. Snigdha R.	Smt. Mangalam Muthuswamy
41.	Vaikom Krishna Iyer Memorial (Instituted by Shri. K. Sivarama Krishnan)	Smt. Mythili S.	Smt. Mangalam Muthuswamy
42.	Lalitha Gurunadham Memorial (Instituted by Smt. Kamala Vivekanandan)	Smt. Mythili S.	Smt. Mangalam Muthuswamy
43.	Indian Bank Endowment	Smt. Mythili S.	Smt. Mangalam Muthuswamy
44.	K. S. Narayanaswamy Memorial (Instituted by Smt. Kalyani Sharma)	Kum. Gayatri G.	Smt. Mangalam Muthuswamy
VIOLIN :			
45.	Shri. Jayaram Mani Endowment (Instituted by Shri. Jayaram Mani)	Ms. Bhavani R.	Shri. S.R. Balasubramanian
46.	Indian Bank Endowment	Ms. Bhavani R.	Shri. S.R. Balasubramanian
47.	Lakshmi Easwar Memorial (Instituted by Shri. T.N.P. Easwar)	Mast. Karthik Suresh	Shri. S.R. Balasubramanian
48.	Indian Bank Endowment	Mast. Karthik Suresh	Shri. S.R. Balasubramanian

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
49.	V. Sridhar Memorial (Instituted by Shri. G.R. Rao)	Ms. Bhavani R.	Shri. S.R. Balasubramanian
50.	Indian Bank Endowment	Ms. Bhavani R.	Shri. S.R. Balasubramanian
51.	Indian Bank Endowment	Mast. Karthik S.	Shri. S.R. Balasubramanian
52.	Indian Bank Endowment	Kum. Chinmayee	Shri. S.R. Balasubramanian
53.	K. S. Narayanaswamy Memorial (Instituted by Smt. Kalyani Sharma)	Kum. Chinmayee	Shri. S.R. Balasubramanian
	MRIDANGAM :		
54.	Shri. Jayaram Mani Endowment (Instituted by Shri. Jayaram Mani)	Mast. Rohit P.	Shri. T.S. Nandakumar
55.	Indian Bank Endowment	Mast. Sriram G.	Smt. Jayalakshmi G.
56.	Indian Bank Endowment	Mr. Devananda Menon	Smt. Jayalakshmi G.
57.	Indian Bank Endowment	Mast. Srinivas S.	Smt. Jayalakshmi G.
58.	Indian Bank Endowment	Mr. Devendra S.	Shri. T.S. Nandakumar
59.	Indian Bank Endowment	Mast. Sangeet V.	Shri. T.S. Nandakumar
60.	K. S. Narayanaswamy Memorial (Instituted by Smt. Kalyani Sharma)	Mast. Rohit P.	Shri. T.S. Nandakumar
	MORSING :		
61.	Lakshmi Narasimha Charitable Trust Endowment (Instituted by the Trust)	Mast. Rohit P.	Smt. Satva Srinath
	FLUTE :		
62.	Indian Bank Endowment	Kum. Rohini P.	Smt. Satva Srinath
63.	Indian Bank Endowment	Mast. Prithvi Rao	Smt. Satva Srinath
64.	Indian Bank Endowment	Shri. Ramachandran	Smt. Satva Srinath

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
	SITAR :		
65.	Vijayalakshmi Kasturi Memorial (Instituted by Shri. S.R. Kasturi)	Kum. Neena Joshi	Shri. P.V. Parchure
66.	Indian Bank Endowment	Kum. Neena Joshi	Shri. P.V. Parchure
67.	Indian Bank Endowment	Shri. Bhushan Goggad	Shri. P.V. Parchure
68.	Indian Bank Endowment	Smt. Chandana C.	Shri. P.V. Parchure
69.	Indian Bank Endowment	Mr. Dilip Bhalerao	Shri. P.V. Parchure
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70.	Indian Bank Endowment	Master Nitish B.	Shri. Milind Joshi
71.	Indian Bank Endowment	Mast. Bhushan Joshi	Shri. Milind Joshi
72.	Indian Bank Endowment	Mast. Siddharth N.	Shri. Milind Joshi
	HARMONIUM :		
73.	S. K. Patil Memorial (Instituted by the Sabha)	Mast. Jayesh N.	Shri. Pannalal Banerjee
74.	Indian Bank Endowment	Mast. Jayesh N.	Shri. Pannalal Banerjee
75.	S. K. Patil Memorial (Instituted by the Sabha)	Mast. Simranjeet Singh	Shri. Pannalal Banerjee
76.	Indian Bank Endowment	Mast. Simranjeet Singh	Shri. Pannalal Banerjee

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